K 0024

Russia

FRENCH 17th CENTURY

LOUIS XIV

*Fig. 10*

N. 010-1885

VICTORIA AND ALBERT MUSEUM
DEPARTMENT OF PAINTINGS

# HAND-LIST OF MINIATURE PORTRAITS AND SILHOUETTES

By BASIL S. LONG, M.A.

WITH 177 REPRODUCTIONS

LONDON
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# PREFACE

A CATALOGUE raisonné of the miniatures, with biographies of the artists, descriptions of the miniatures, and technical notes, is in preparation, but as a considerable time must elapse before its completion it was decided to issue a hand-list in an abridged form. Further details concerning such of the miniatures as are in the Jones Collection will be found in the *Catalogue of the Jones Collection*, Part III., 1923.

A certain number of carefully finished pencil portraits, or plumbago drawings, and small water-colour portraits of miniature size are included, but sundry other portrait drawings of a somewhat similar character, *e.g.* those by Downman, which are larger than the average miniature, are omitted.

Apart from portraits, the collection of miniatures contains only a few miscellaneous subjects, such as landscapes and flower-pieces, but besides those which are included in the hand-list the Museum possesses various miniature paintings which form part of the decoration of snuff-boxes, watch-cases, etc.: these are in the Department of Metalwork.

Wax miniatures, which fall within the scope of the Department of Sculpture, are not included.

The miniatures cannot all be shown together, because of the conditions governing certain bequests. The arrangement of the various collections of miniatures in the Museum is at present as follows :—

| | |
|---|---|
| Main Collection . . . | Rooms 99-103, 109. |
| Salting Collection . . . | Room 129. |
| Dyce Collection . . . | Room 84. |
| Jones Collection . . . | Room 65. |
| Captain H. B. Murray's Collection | Room 106. |
| Miscellaneous . . . . . | Room 38. |

Photographs of many of the miniatures can be ordered at a small cost by post or at the Catalogue Stall.

Inquiries about the miniatures may be made by writing to the Director and Secretary of the Museum or by personal application to the officer in charge of the Department of Paintings at the Students' Room, No. 71.

The hand-list has been prepared by Mr. B. S. Long, Assistant Keeper in the Department of Paintings, with the assistance of Mr. F. W. Stokes.

ERIC MACLAGAN.

VICTORIA AND ALBERT MUSEUM
*October* 1930.

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# LIST OF DONORS

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R. Yates, Esq.

# MEASUREMENTS

Measurements are given in inches and the height precedes the width. Except in the case of certain decorations of snuff-boxes, the miniatures are oval, unless otherwise stated.

The following table may be found useful if it is desired to convert measurements to the metric system.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| $\frac{3}{4}$ | inch | = 19 | millimetres. | $2\frac{1}{8}$ | inches | = 54 | m |
| $\frac{13}{16}$ | ,, | = 21 | ,, | $2\frac{3}{16}$ | ,, | = 55·5 | |
| $\frac{7}{8}$ | ,, | = 22·5 | ,, | $2\frac{1}{4}$ | ,, | = 57 | |
| $\frac{15}{16}$ | ,, | = 24 | ,, | $2\frac{5}{16}$ | ,, | = 58·5 | |
| 1 | ,, | = 25·5 | ,, | $2\frac{3}{8}$ | ,, | = 60 | |
| $1\frac{1}{16}$ | inches | = 27 | ,, | $2\frac{7}{16}$ | ,, | = 61·5 | |
| $1\frac{1}{8}$ | ,, | = 28 5 | ,, | $2\frac{1}{2}$ | ,, | = 63·5 | |
| $1\frac{3}{16}$ | ,, | = 30·5 | ,, | $2\frac{9}{16}$ | ,, | = 65 | |
| $1\frac{1}{4}$ | ,, | = 32 | ,, | $2\frac{5}{8}$ | ,, | = 66·5 | |
| $1\frac{5}{16}$ | ,, | = 33·5 | ,, | $2\frac{11}{16}$ | ,, | = 68 | |
| $1\frac{3}{8}$ | ,, | = 35 | ,, | $2\frac{3}{4}$ | ,, | = 70 | |
| $1\frac{7}{16}$ | ,, | = 36·5 | ,, | $2\frac{13}{16}$ | ,, | = 71·5 | |
| $1\frac{1}{2}$ | ,, | = 38 | ,, | $2\frac{7}{8}$ | ,, | = 72·5 | |
| $1\frac{9}{16}$ | ,, | = 40 | ,, | $2\frac{15}{16}$ | ,, | = 74 | |
| $1\frac{5}{8}$ | ,, | = 41·5 | ,, | 3 | ,, | = 76 | |
| $1\frac{11}{16}$ | ,, | = 43 | ,, | $3\frac{1}{8}$ | ,, | = 79 | |
| $1\frac{3}{4}$ | ,, | = 44·5 | ,, | $3\frac{1}{4}$ | ,, | = 82·5 | |
| $1\frac{13}{16}$ | ,, | = 46 | ,, | $3\frac{1}{2}$ | ,, | = 88·5 | |
| $1\frac{7}{8}$ | ,, | = 47·5 | ,, | $3\frac{3}{4}$ | ,, | = 95 | |
| $1\frac{15}{16}$ | ,, | = 49 | ,, | 4 | ,, | = 101·5 | |
| 2 | ,, | = 50·5 | ,, | $4\frac{1}{2}$ | ,, | = 114·5 | |
| $2\frac{1}{16}$ | ,, | = 52 | ,, | 5 | ,, | = 127 | |

# LIST OF ILLUSTRATIONS


| | Artist. | Number. | Subject. |
|---|---|---|---|
| *Frontispiece.* | Unknown | 619–1882 | LOUIS XIV. |
| *Fig.* | | | |
| 1 | Hilliard, N. | P. 155–1910 | THE ARTIST HIMSELF |
| 2 | Hilliard, N. | P. 154–1910 | RICHARD HILLIARD. |
| 3 | Holbein, H. | P. 153–1910 | ANNE OF CLEVES. |
| 4 | Hilliard, N. | 622–1882 | QUEEN ELIZABETH. |
| 5 | Hilliard, N. | 4404–1857 | QUEEN ELIZABETH. |
| 6 | Hilliard, N. | P. 163–1910 | A GENTLEMAN. |
| 7 | Teerlinc (?), L. | P. 145–1910 | A LITTLE GIRL. |
| 8 | Teerlinc (?), L. | P. 146–1910 | A LITTLE GIRL. |
| 9 | Oliver, I. | P. 129–1910 | A GENTLEMAN. |
| 10 | Oliver, I. | 237–1866 | ANNE OF DENMARK. |
| 11 | Oliver, I., *After* (?) | 630–1882 | SIR PHILIP SIDNEY. |
| 12 | Oliver, I., *Probably by* | P. 5–1917 | A YOUNG MAN. |
| 13 | Oliver, I. | P. 4–1917 | SIR ARUNDEL TALBOT. |
| 14 | Oliver, I. | 721–1882 | THE EARL OF DORSET. |
| 15 | Unknown | 618–1882 | ANNE OF AUSTRIA. |
| 16 | Clouet, F., *School of* | 623–1882 | THE DUC D'ALENÇON. |
| 17 | Oliver, P. | P. 133–1910 | THE EARL OF PEMBROKE. |
| 18 | Oliver, P. | P. 6–1917 | SIR FRANCIS NETHERSOLE. |
| 19 | Oliver, P. | 117–1888 | A YOUNG MAN. |
| 20 | Oliver, P. | 740–1882 | THE FLIGHT INTO EGYPT. |
| 21 | Cooper, S. | P. 114–1910 | A LADY. |
| 22 | Cooper (?), S. | 637–1882 | PRINCE RUPERT. |
| 23 | Cooper, S. | 632–1882 | CHARLES II. |
| 24 | Gerbier, B. | 621–1882 | CHARLES I. WHEN YOUNG. |
| 25 | Petitot, J. | 703–1882 | LOUIS XIV. |
| 26 | Petitot, J., *School of* | 663–1882 | DUCHESSE DE LA VALLIÈRE. |
| 27 | Petitot, J. | 704–1882 | CARDINAL RICHELIEU. |
| 28 | Petitot, J., *School of* | 670–1882 | A YOUNG MAN. |
| 29 | Petitot, J. | 708–1882 | LOUIS XIV. |
| 30 | Petitot, J., *Attributed to* | 668–1882 | A GENTLEMAN. |
| 31 | Petitot, J. | P. 64–1924 | DUCHESS OF RICHMOND. |

| *Fig.* | *Artist.* | *Number.* | *Subject.* |
|---|---|---|---|
| 32 | Petitot, J. . . . . | 669–1882 . | Mlle. de Blois (?). |
| 33 | Petitot, J. . . . . | 664–1882 . | Anne of Austria. |
| 34 | Petitot, J., *School of* . | 643–1882 . | Philippe de Vendôme. |
| 35 | Petitot, J., *School of* . | 667–1882 . | The Queen of Poland. |
| 36 | Petitot, J. . . . . | 653–1882 . | Queen Henrietta Maria. |
| 37 | Petitot, J. . . . . | 675–1882 . | Louis xiv. |
| 38 | Petitot, J. . . . . | 679–1882 . | Comte de Vermandois. |
| 39 | Petitot, J., *School of* . | 680–1882 . | Duc de Berri (?). |
| 40 | Petitot, J., *Probably after* | 701–1882 . | Marquis de Louvois. |
| 41 | Prieur, P. . . . . | 713–1882 . | Frederick iii. of Denmark. |
| 42 | Petitot, J. . . . . | 705–1882 . | Henri de Lorraine. |
| 43 | Unknown . . . . | 741–1882 . | Condé. |
| 44 | Sevin, P. P. . . . | 739–1882 . | Turenne. |
| 45 | Du Guernier (?), Louis | P. 15–1926 | A Lady. |
| 46 | Dixon, N. . . . . | 803–1904 . | A Gentleman. |
| 47 | G. . . . . | P. 34–1928 | A Man in Armour. |
| 48 | Flatman, T. . . . | D. 95 . | The Artist Himself. |
| 49 | Dixon, N. . . . . | 217–1906 . | Samuel Pepys (?). |
| 50 | Unknown . . . . | 631–1882 . | The Earl of Rochester (?). |
| 51 | Dixon, N. . . . . | P. 124–1910 | General Charles Churchill. |
| 52 | Carandini *or* Cleyn, P. | P. 11–1915 | A Man. |
| 53 | Unknown . . . . | 731–1882 . | Louis xiv. |
| 54 | Ros(s)e, Mrs. S. P. . | 457–1892 . | The Artist Herself. |
| 55 | Unknown . | D. 131 | The First Earl of Shaftesbury. |
| 56 | Unknown . . . . | 605–1882 | Peter the Great. |
| 57 | P., W. . . . . | 611–1882 | Charles ii. |
| 58 | P., W. . . . . | 612–1882 | *James ii. when Duke of* York. |
| 59 | Loggan, D. . | P. 101–1920 | The Second Duke of Ormonde. |
| 60 | Faber, J. . . | P. 77–1920 | Admiral Sir George Rooke. |
| 61 | Miller, J. (?) . | P. 75–1928 | A Gentleman. |
| 62 | Cross(e), L. . | 270–1906 . | Miss Wells. |
| 63 | Cross(e), L. . | P. 57–1923 | The Hon. John Stafford-Howard. |
| 64 | Richter, C. . | P. 71–1920 | Lady Margaret Bagot (?). |

| *Fig.* | *Artist.* | *Number.* | *Subject.* |
|---|---|---|---|
| 65 | Lens, B. . . . . | 627–1882 . | THE DUCHESS OF MARLBOROUGH. |
| 66 | Forster, T. . . . | P. 20–1910 | LADY ANNE CHURCHILL. |
| 67 | Carriera, R. . . . | P. 160–1910 | ROBERT WALPOLE. |
| 68 | Boit, C. . . . . | 697–1882 . | CATHERINE I. OF RUSSIA. |
| 69 | Behn, A. von . . . | P. 189–1922 | BARON BINGLEY. |
| 70 | Prewett, W. . . . | 915–1868 . | MR. and MRS. JOHN KNIGHT WITH MR. JAMES NEWSHAM. |
| 71 | Lens, B. . . . . | D. 97 . . | LADY JANE CODD. |
| 72 | Bancks, C. . . . | 952–1868 . | A LADY. |
| 73 | Lens, B. . . . . | D. 98 . . | COLONEL KELLET. |
| 74 | Lens, B. . . . . | P. 40–1922 | ANDREW BENJAMIN LENS. |
| 75 | Hone, N. . . . . | 4905–1901 | A GENTLEMAN. |
| 76 | Spencer, G. . . . | P. 29–1923 | A LADY. |
| 77 | Spencer, G. . . . | 194–1904 . | A LADY. |
| 78 | Spencer, G. . . . | 390–1907 . | A LADY. |
| 79 | Lens, P. P. . . . | P. 8–1920 . | A RAGGED BOY. |
| 80 | Sullivan, L. . . . | 669–1904 . | THE THIRD EARL OF BUTE. |
| 81 | Scouler, J. . . . | 82–1904 . | A GENTLEMAN. |
| 82 | Humphry, O. . . | P. 75–1910 | MR. JOHN FREEMAN. |
| 83 | Hone, N. . . . . | P. 77–1917 | A LADY. |
| 84 | Sullivan, L. . . . | 1027–1905 | A LADY. |
| 85 | Hone, N. . . . . | P. 13–1914 | A LADY. |
| 86 | Reily, J. . . . . | 1016–1905 | MR. ROBERT BERRY. |
| 87 | Dufour, W. . . . | P. 47–1923 | A GENTLEMAN. |
| 88 | Smart, J. . . . . | P. 66–1920 | DOROTHY CAPPER. |
| 89 | Naish, W. . . . . | 356–1901 . | A GENTLEMAN. |
| 90 | Smart, J. . . . . | P. 82–1910 | ADMIRAL LORAINE. |
| 91 | Smart, J. . . . . | P. 96–1910 | A GENTLEMAN. |
| 92, 93, 94 | Blarenberghe, L. N. van, *Probably by* . | 922–1882 . | THE FABLE OF THE MAN AND THE ASS. |
| 95 | Blarenberghe, H. J. van (?). | 502–1882 . | LANDSCAPE. |
| 96 | Baudouin (?), P. A. . | 729–1882 . | A PASTORAL SCENE. |
| 97 | Scouler, J. . . . | P. 78–1928 | DIANA. |
| 98 | Smart, J. . . . . | 239–1900 . | A LADY. |
| 99 | Benwell, Miss M. . | 48–1906 . | MRS. BRADNEY. |
| 100 | Cotes, S. . . . . | P. 155–1929 | A LADY. |
| 101 | Dayes, E. . . . . | 292–1893 . | MRS. POPE. |
| 102 | Plimer, A.. . . . | P. 43–1910 | MRS. HADFIELD (?). |

| *Fig.* | *Artist.* | *Number.* | *Subject.* |
|---|---|---|---|
| 103 | Violet, P. N. . . . | P. 9–1913 . | MADAME VIOLET (?). |
| 104 | Mitchell, J. T. . . | P. 152–1929 | MR. B—— G——. |
| 105 | Hazlehurst, T. . . | P. 47–1927 | A LADY. |
| 106 | Crosse, R. . . . . | P. 146–1929 | MRS. SIDDONS. |
| 107 | Crosse, R. . . . . | P. 147–1929 | THE ARTIST HIMSELF. |
| 108 | Bogle, J. . . . . | 841–1884 . | JOHN MILTON, F.S.A. |
| 109 | Nixon, J. . . . . | 1101–1904 | A GENTLEMAN. |
| 110 | McMorland, P. J. . | P. 153–1929 | A LADY. |
| 111 | Day, T. . . . . | P. 1–1923 . | MR. J. (OR I.) M'KERRAL. |
| 112 | Roch(e), S. T. . . | P. 7–1914 . | A LADY. |
| 113 | Shelley, S. . . . | P. 7–1925 . | THE MISSES CRAUFURD. |
| 114 | Shelley, S. . . . | P. 1–1920 . | A LADY. |
| 115 | Shelley, S. . . . | P. 85–1910 | A GIRL. |
| 116 | Engleheart, G. . . | 802–1904 . | MRS. GILLESPIE. |
| 117 | Engleheart, G. . . | 289–1900 . | A GENTLEMAN. |
| 118 | Engleheart, G. . . | P. 76–1910 | MR. JOHN D. COLLIER. |
| 119 | Hill, Mrs. D. . . . | P. 126–1920 | MR. HARRIOTT. |
| 120 | Bogle, J. . . . . | 544–1903 . | A GENTLEMAN. |
| 121 | Meyer, J. . . . . | P. 70–1920 | A GENTLEMAN. |
| 122 | Robertson, C. . . | P. 86–1910 | THE SECOND EARL MOUNTCASHELL. |
| 123 | Robertson, C. . . | P. 34–1927 | THE HON. THOMAS ST. LAWRENCE, D.D. |
| 124 | Bogle, J. . . . . | P. 83–1910 | THE DUTCH GOVERNOR OF TRINCOMALEE. |
| 125 | Hone, H. . . . . | P. 97–1910 | COLONEL MARSTON WHEN A BOY. |
| 126 | Collins, R. . . . | 503–1902 . | THE DUKE OF SUSSEX WHEN A BOY. |
| 127 | Crosse, R. . . . | P. 37–1925 | AN OFFICER. |
| 128 | Chinnery, G. . . . | P. 10–1910 | A GENTLEMAN. |
| 129 | Fox, C. . . . . | 10–1893 . | A LADY. |
| 130 | Bone, H. . . . . | 706–1904 . | DR. JOHN WOLCOT. |
| 131 | Edridge, H. . . . | 47–1886 . | SIR SAMUEL BENTHAM. |
| 132 | Cosway, R. . . . | P. 46–1910 | A GENTLEMAN. |
| 133 | Cosway, R. . . . | P. 50–1910 | A LADY. |
| 134 | Cosway, R. . . . | P. 67–1910 | PRINCESS AMELIA |
| 135 | Chinnery, G. . . . | P. 5–1914 . | A LADY. |
| 136 | Barry, J. . . . . | 268–1906 . | JOHN WALKER. |
| 137 | Burch, H. . . . . | P. 157–1929 | A YOUNG GIRL. |
| 138 | Chinnery, G. . . . | 70–1884 . | ELIZABETH, LADY TUITE. |

| *Fig.* | *Artist.* | *Number.* | *Subject.* |
|---|---|---|---|
| 139 | Smart, J. . . . . | 104–1888 . | An Indian. |
| 140 | Chinnery, G. . . . | P. 27–1922 | Mrs. Robert Sherson. |
| 141 | Shirreff, C. . . . | P. 69–1910 | Miss Catherine Taylor. |
| 142 | Smart, J. . . . . | 234–1885 . | A Lady with initials L.V.W. |
| 143 | Le Hardy, T. . . | P. 5–1927 . | A Youth. |
| 144 | Plimer, A. . . . | 813–1877 . | A Lady. |
| 145 | Hull, T. H. . . . | 1051–1905 | The Hon. John Monckton. |
| 146 | Plimer, A. . . . | P. 90–1910 | Mr. James Daniell. |
| 147 | Barber Beaumont, J. T. | P. 11–1910 | A Lady. |
| 148 | Barber Beaumont, J. T. | P. 31–1910 | A Gentleman. |
| 149 | Roch(e), S. T. . | 375–1905 . | A Lady. |
| 150 | Stump, S. J. . . . | 1628–1903 | W. B. T. Rogers. |
| 151 | Engleheart, G. . . | 357–1907 . | A Lady. |
| 152 | Place, G. . . . . | 542–1903 . | The Fourth Duke of Gordon. |
| 153 | Boni, B. . . . . | P. 19–1909 | Don Francisco de Benitua. |
| 154 | Comerford, J.. . . | 409–1872 . | An Officer with initials J. F. P. |
| 155 | Bone, H. . . . . | 944–1868 . | Queen Charlotte. |
| 156 | Buck, A. . . . . | 801–1892 . | The Artist Himself. |
| 157 | Engleheart, J. C. D. . | 1363–1901 | A Gentleman. |
| 158 | Plimer (?), A. . . | P. 56–1923 | Edward Jerningham. |
| 159 | Engleheart, J. C. D. . | 413–1907 . | A Girl. |
| 160 | Hüet Villiers, J. F. M. | D. 100 . | Madame Catalani. |
| 161 | Crosse, R. . . . | P. 148–1929 | A Gentleman. |
| 162 | Raimbach, A. . . | P. 41–1919 | Master F. Raimbach. |
| 163 | Buck, A. . . . . | 424–1897 . | Master Burke. |
| 164 | Engleheart, G. . . | P. 61–1927 | George Barclay, Esq., J.P. |
| 165 | Hüet Villiers, J. F. M. | 1201–1905 | Baroness de Windt. |
| 166 | Ross, Sir W. C. . . | 1384–1874 | The Painter Himself. |
| 167 | Rochard, S. J. . . | P. 12–1921 | Georgiana Caroline Dashwood. |
| 168 | Parent, J. . . . . | 904–1882 . | Wellington. |
| 169 | Millington, J. H. . . | 307–1902 . | A Lady. |
| 170 | Tayler, C. F. . . . | P. 28–1926 | A Gentleman (Barratt family). |
| 171 | Cruickshank, F. . . | P. 81–1928 | A Gentleman. |
| 172 | Darbois, Mme. P. P. | P. 20–1909 | Mr. Henry Rosales. |
| 173 | Ross, Sir W. C. . . | 76–1891 . | The Duchess of Somerset. |
| 174 | Burgess, J. . . . | P. 15–1909 | Mrs. T. C. Brooksbank. |
| 175 | Ross, Sir W. C. . . | P. 68–1921 | Mrs. Bacon. |
| 176 | Unknown . . . . | 724–1882 . | The Princesse de Lamballe (?). |

# LIST OF MINIATURES

*The dimensions are given in inches, height first, followed by width.*

## ADDINGTON, Sarah (fl. 1778–1800).

GENERAL SIR HENRY CLINTON (1738?–1795), GOVERNOR OF GIBRALTAR.
On ivory, $1\frac{5}{8} \times 1\frac{3}{16}$. Signed *SA* | *1793*. 910–1902.

A GIRL, perhaps FRANCES A. BOYD, afterwards MRS. HENRY KENSINGTON.
On ivory, $1\frac{11}{16} \times 1\frac{9}{32}$. Signed *SA* | *1795*.
Purchased under the Bequest of Captain H. B. Murray. P. 3–1924.

A LADY.
On ivory. Sight measure, $2\frac{5}{16} \times 1\frac{13}{16}$. Signed *SA*.
R. H. Stephenson Bequest. P. 53–1929.

## ALLAN, Sir William, R.A., P.R.S.A. (1782–1850).

A YOUNG MAN. *Ascribed to* Sir W. Allan.
On ivory, $2\frac{7}{8} \times 2\frac{1}{4}$. Signed at back *Painted by* .. | *W.m Allan* | *June 28th 1805*.
Given by Mr. Ralph Edwards. P. 12–1930.

## ALVEY, William Charles.

A MAN, about 1802.
On ivory, $2\frac{25}{32} \times 2\frac{7}{16}$. Engraved label at back. P. 72–1924.

## ANGUISCIOLA, Sofonisba (1537?–1625).

SELF-PORTRAIT.
In oil. Rectangular, $3\frac{7}{8} \times 3\frac{13}{16}$. Inscribed SOPHONISBA ANGUSSOLA etc.
Dyce Bequest. D. 103.

## ARDIN. Perhaps Johann Friedrich Ardin.

THE VERY REV. GEORGE RICHERMOND OF COLOGNE.
Enamel, $3\frac{1}{16} \times 2\frac{7}{16}$. Signed *Ardin* | *fecit* | *1715*; dated 1713 at back. P. 20–1922.

## ARLAUD, Jacques Antoine (1668–1746).

DOMINIC DUPUY, aged 36.
On vellum on card, $2\frac{3}{16} \times 1\frac{3}{4}$. Signed at back *Arlaud* — | *pinxit 1691* | *Parisiis*.
301–1864.

PHILIPPE, DUC D'ANJOU (1683–1746), afterwards PHILIP V. OF SPAIN.
On vellum on copper, $1\frac{7}{8} \times 1\frac{5}{8}$. Signed *Arlaud*. Jones Bequest. 686–1882.

## ARLAUD, Jacques Antoine (1668–1746)—*continued.*

FRANZ BIELINSKI (d. 1766?), POLISH MARSHAL.
On vellum on card, $3\frac{1}{16} \times 2\frac{1}{4}$. Signed *(J)acobus | Antonius | Arlaud | Genevensis | pingebat | Parisiis | Anno 1713 | mense Mart . .*
Captain H. B. Murray's Bequest. P. 34–1910.

## ARLAUD, Louis Ami (1751–1829).

A BOY, perhaps JOHN WINT. *Attributed to* L. A. Arlaud.
On ivory, $2\frac{7}{16} \times 1\frac{7}{8}$. Given by Miss Carolin Nias, in memory of Lady Nias.
P. 10–1927.

## ARNOLD, R. (exhibiting in 1791).

A GENTLEMAN.
On ivory, $1\frac{3}{4} \times 1\frac{1}{2}$. Signed *Arnold.*
Given by Mr. Danton Guerault. P. 144–1929.

## AVARNE, Mrs. William (1749–1826), *née* Charlotte Hemington.

A LADY.
On ivory, $2\frac{1}{8} \times 1\frac{15}{16}$. P. 1–1915.

A GENTLEMAN.
On ivory, $1\frac{27}{32} \times 1\frac{1}{2}$. Given by Canon G. Cuthbert Blaxland and Mrs. Blaxland.
P. 13–1915.

AN OFFICER.
On ivory, $1\frac{3}{4} \times 1\frac{3}{8}$. Given by Canon G. Cuthbert Blaxland and Mrs. Blaxland.
P. 14–1915.

A LADY.
On ivory, $1\frac{1}{4} \times 1\frac{15}{32}$. Given by Miss D. Soutten. P. 16–1923.

## BANCKS, Charles (fl. 1748-1756).

A LADY. *Fig. 72.*
Indian ink. On vellum, $3\frac{1}{4} \times 2\frac{3}{8}$. Signed at back *C: Bancks fecit | 1756.*
Bequeathed by Mrs. Louisa Plumley. 952–1868.

## BARBER, J. T.

*See Beaumont, J. T. B.*

## BARCLAY, William (fl. 1831–1856).

MRS. BACON.
On ivory, $7\frac{5}{8} \times 5\frac{1}{2}$. Signed *Barclay 1836.*
Given by Mrs. B. Calmar. P. 67–1921.

## BARRET, Miss M. (d. 1836).

WILLIAM WALKER (1767?–1816), ASTRONOMER. Exhibited in 1797.
On ivory, $3\frac{3}{16} \times 2\frac{5}{8}$. Bequeathed by Miss E. E. Gibson. In the Department of Metalwork. 765–1897.

## BARRY, John (fl. 1784–1827).

JOHN WALKER (1732–1807), ACTOR. *Fig. 136.*
On ivory, $3 \times 2\frac{7}{16}$. 268–1906.

A LADY.
On ivory, $2\frac{15}{16} \times 2\frac{7}{16}$. R. H. Stephenson Bequest. P. 63–1929.

## BATE, William (fl. c. 1799–1845).

ELIZABETH HAMILTON, COMTESSE DE GRAMMONT (1641–1708).
Enamel, $1\frac{3}{4} \times 1\frac{1}{2}$. Signed at the back *1812* | *Painted by Bate* etc.
Jones Bequest. 691–1882.

## BAUDOUIN, Pierre Antoine (1723–1769).

A PASTORAL SCENE. *Ascribed to* Baudouin. After F. Boucher. *Fig. 96.*
On ivory, $2\frac{11}{16} \times 3\frac{1}{2}$. Jones Bequest. 729–1882.

A PASTORAL SCENE. *Ascribed to* Baudouin. After F. Boucher.
On ivory, $2\frac{3}{4} \times 3\frac{1}{2}$. Jones Bequest. 730–1882.

## BAUR, Johann Wilhelm (c. 1600–1640).

BATTLE-PIECE.
On vellum on card. Rectangular. Sight measure, $5\frac{3}{8} \times 6\frac{15}{16}$. Signed *Io: W Baur. Fecit.* Captain H. B. Murray's Bequest. P. 19–1910.

VIEW OF A PORT.
On vellum on card. Rectangular. Sight measure, $2\frac{3}{8} \times 5\frac{1}{16}$.
Captain H. B. Murray's Bequest. P. 38–1910.

VIEW OF A PORT.
On vellum on card. Rectangular. Sight measure, $2\frac{1}{2} \times 5\frac{11}{16}$.
Captain H. B. Murray's Bequest. P. 39–1910.

## BEALE, Charles (1660– after 1693).

SIR PETER LELY (1618–1680), painter. After Lely.
On vellum on panel. Rectangular, $7\frac{7}{8} \times 6\frac{5}{8}$. Signed *CB* (monogram). | *1679.*
555–1905.

ANTHONY TRIEST (1576–1657), BISHOP OF GHENT. After Van Dyck.
On vellum on card. Rectangular, $3\frac{1}{16} \times 2\frac{1}{2}$. Signed *CCB* (monogram). | *1679.*
Dyce Bequest. D. 132.

## BEAUMONT, John Thomas Barber (1774–1841).

A GENTLEMAN.
On ivory, $2\frac{11}{16} \times 2\frac{5}{16}$. Signed *ITB* and at the back *J T Barber Pinxt* | *Londini. 1797.* 269–1906.

A LADY, possibly a daughter of Mrs. Hester Lynch Piozzi. *Fig. 147.*
On ivory, $2\frac{15}{16} \times 2\frac{7}{16}$. Signed *ITB* and at the back *J T Barber* | *Pint* | N° 25 *Southamtpon* (sic) *St* | *London.* P. 11–1910.

A GENTLEMAN. *Fig. 148.*
On ivory, $2\frac{3}{4} \times 2\frac{5}{16}$. Signed at back *J T Barber pinxt* | *Southampton St* | *London* | *1797.* Captain H. B. Murray's Bequest. P. 31–1910.

## BEAUMONT, John Thomas Barber (1774–1841)—*continued.*

COLONEL CAMPBELL.
On ivory, $2\frac{7}{8} / 2\frac{1}{4}$. Signed *ITB.* P. 21–1923.

A GENTLEMAN.
On ivory. Rectangular, $3\frac{31}{32} \times 2\frac{29}{32}$. P. 22–1923.

A GENTLEMAN.
On ivory, $2\frac{1}{2} / 2$. Signed *ITB.* R. H. Stephenson Bequest. P. 52–1929.

## BEETHAM, Mrs. Edward.

SILHOUETTE PORTRAIT OF A GENTLEMAN.
On glass, $3\frac{3}{16} \times 2\frac{5}{8}$. Given by Captain Desmond Coke. P. 135–1922.

SILHOUETTE PORTRAIT OF MRS. HELMORE.
On glass. Sight measure, $3\frac{7}{8} \times 3$. Given by Captain Desmond Coke. P. 159–1922.

SILHOUETTE PORTRAIT OF A LADY.
On glass. Sight measure, $3\frac{15}{16} \times 3\frac{1}{16}$. P. 1–1929.

## BEHN, Andreas von (1650–1713 ?).

ROBERT BENSON (1676–1731), BARON BINGLEY. *Fig. 69.*
On vellum on card, $2\frac{3}{16} \times 1\frac{29}{32}$. Signed *A : von : behn : pinc : | A° 1704 :* at back. P. 189–1922.

## BELL, William Charles (1831 ?–1904).

A LADY AND GENTLEMAN IN 18TH CENTURY COSTUME.
Enamel, $4\frac{1}{4} \times 3\frac{1}{4}$. Bequeathed by Mrs. A. V. Jodrell. In the Department of Ceramics. 521–1890.

## BENNETT, William Mineard (1778 ?–1858).

A GENTLEMAN.
On ivory, $1\frac{15}{16} \times 1\frac{1}{2}$. Signed *WMB.* P. 2–1910.

## BENNINCK, Simon (1483 ?–1561).

SELF-PORTRAIT AT THE AGE OF 75.
On vellum. Rectangular. Sight measure, $3\frac{3}{16} \times 2\frac{3}{32}$. Signed . *SIMŌ . BINNIK . ALEXĀDRI . F. | SEIPSV̄ . PĪGEBAT . ANŌ . ÆTATIS 75 | 1558.* Salting Bequest. P. 159–1910.

TWO LEAVES, painted on both sides, from the Kalendar of a Book of Hours ; one represents May and June, the other September and October. (The British Museum has other illuminations from the same set.)
Rectangular. Each $5\frac{1}{2} \times 3\frac{3}{4}$. Salting Bequest. E. 4575 and E. 4576–1910.

## BENWELL, Miss Mary (fl. 1762–1800).

MRS. BRADNEY, 1772. *Fig. 99.*
On ivory, $1\frac{7}{8} \times 1\frac{1}{2}$. 48–1906.

## BESTLAND, Cantelowe, *or*
## BESTLAND, Charles (fl. 1783–1837).

A GENTLEMAN.
Indian ink on paper, $4\frac{1}{2} \times 3\frac{15}{32}$. In the Department of Engraving, Illustration and Design. D. 112–1890.

## BESTLAND, Charles (fl. 1783–1837).

A LITTLE GIRL.
On ivory, $1\frac{5}{8} \times 1\frac{11}{32}$. Signed *C. Bestland. 93* (or *83*).
Alfred Winter Bequest. P. 61–1928.

## BINNINK, Simon.

*See under* **Benninck.**

## BIRCH, William (1755–1834).

LANDSCAPE WITH WOMEN BATHING.
Enamel. Rectangular, $2\frac{1}{2} \times 3$. Signed *W. Birch 1784.*
Bequeathed by Mr. J. G. Joicey. P. 14–1920.

## BLARENBERGHE, Henri Joseph van (1741–1826), *Ascribed to.*

LANDSCAPE.
Circular. Diameter, 7 in. Jones Bequest. 500–1882.

LANDSCAPE.
Circular. Diameter, 7 in. Signed . . *Blarenberghe* | *1768.*
Jones Bequest. 501–1882.

LANDSCAPE. *Fig. 95.*
Circular. Diameter, 7 in. Jones Bequest. 502–1882.

LANDSCAPE.
Circular. Diameter, 7 in. Signed . . *Blarenberghe* | *1775.*
Jones Bequest. 503–1882.

## BLARENBERGHE, Louis Nicolas van (1716–1794), *Ascribed to.*

TEN PAINTINGS OF THE FABLE OF THE MAN AND THE ASS, set in an octagonal snuff-box. *Figs. 92, 93, 94.*
On vellum. The largest is $1\frac{11}{16} \times 2\frac{9}{16}$ (sight measure). One signed *Blarenberg* | *1764.* Jones Bequest. 922–1882.

## BOGLE, John (1746 ?–1803).

JOHN MILTON, F.S.A. (1759–1805), engraver at the Mint. *Fig. 108.*
On ivory, $2\frac{1}{2} \times 2$. Signed *I Bogle* | *1788.* 841–1884.

A LADY.
On ivory, $1\frac{9}{16} \times 1\frac{7}{16}$. Signed *IB* | *1788.* 543–1903.

A GENTLEMAN. *Fig. 120.*
On ivory, $1\frac{11}{16} \times 1\frac{5}{16}$. Signed *IB* | *1790.* 544–1903.

## BOGLE, John (1746?–1803)—*continued.*

THE DUTCH GOVERNOR OF TRINCOMALEE. *Fig. 124.*
On ivory. Sight measure, $2\frac{3}{32} \times 1\frac{23}{32}$. Signed *Bogle* | *1780.*
Salting Bequest. P. 83–1910.

A GENTLEMAN.
On ivory, $1\frac{23}{32} \times 1\frac{3}{8}$. Signed *IB* | *1780.*
Bequeathed by Miss Georgina Emily Bulley. P. 23–1927.

AN OFFICER, possibly GENERAL CORNER.
On ivory, $1\frac{3}{4} \times 1\frac{3}{8}$. Signed *I. B.* | *789* (sic).
Bequeathed by Miss Georgina Emily Bulley. P. 24–1927.

MRS. BENJAMIN BRANFELL, *née* MARY WHITTALL.
On ivory, $1\frac{1}{2} \times 1\frac{1}{8}$. Signed *IB* | *1787.*
Bequeathed by Miss Georgina Emily Bulley. P. 25–1927.

RUTH CORNER.
On ivory, $1\frac{27}{32} \times 1\frac{7}{16}$. Signed *IB* | *1774.*
Bequeathed by Miss Georgina Emily Bulley. P. 26–1927.

A LADY.
On ivory, $1\frac{19}{32} \times 1\frac{1}{4}$. Signed *IB* | *1787.*
Bequeathed by Miss Georgina Emily Bulley. P. 27–1927.

A LADY.
On ivory, $1\frac{7}{16} \times 1\frac{7}{16}$. Signed *IB* | *1773.*
Bequeathed by Miss Georgina Emily Bulley. P. 28–1927.

COLONEL HUMPHREY GRAHAM (b. 1758), of the 1st Royals.
On ivory. Sight measure, $1\frac{13}{32} \times 1\frac{1}{4}$. Signed *I. B.* | *1797.*
R. H. Stephenson Bequest. P. 17–1929.

MRS. HUMPHREY GRAHAM, *née* ISABELLA FARQUHAR.
On ivory. Sight measure, $1\frac{5}{8} \times 1\frac{1}{4}$. Signed *I. B.* | *1797.*
R. H. Stephenson Bequest. P. 18–1929.

AN OFFICER.
On ivory. Sight measure, $1\frac{9}{16} \times 1\frac{1}{4}$. Signed *IB.* | *1790.*
R. H. Stephenson Bequest. P. 19–1929.

AN OLD GENTLEMAN. *Style of* Bogle.
On ivory, $1\frac{7}{16} \times 1\frac{7}{16}$. R. H. Stephenson Bequest. P. 37–1929.

## BOIT, Charles (1662–1727).

CATHERINE I. (1689–1727), EMPRESS OF RUSSIA. After Nattier. *Fig. 68.*
Enamel, $1\frac{3}{4} \times 1\frac{7}{16}$. Signed *C Boit.* Jones Bequest. 697–1882.

A MAN IN ARMOUR.
Enamel, $1\frac{7}{16} \times 1\frac{9}{16}$. Signed at the back *C. Boit p!* P. 33–1926.

## BONE.

VENUS SLEEPING. Copy after Titian (?).
Enamel, $2\frac{1}{32} \times 3$. Bequeathed by Mr. J. G. Joicey. P. 15–1920.

## BONE, Charles Richard (fl. 1826–1874).

SUPPOSED PORTRAIT OF BEATRICE CENCI (d. 1599). After Guido Reni.

Enamel, $2\frac{3}{16} \times 1\frac{13}{16}$. Signed at the back *C. R. Bone. Feb*$^{y}$ | *1842*. etc. Transferred from the Museum of Practical Geology, Jermyn Street. 4876–1901.

## BONE, Henry, R.A. (1755–1834).

QUEEN CHARLOTTE (1744–1818), WIFE OF GEORGE III. *Fig. 155.*

Enamel, $2\frac{3}{4} \times 2\frac{1}{8}$. Signed in front *H Bone* and at the back *Henry Bone* | *July 1801* etc. Bequeathed by Mrs. Louisa Plumley. 944–1868.

CHARLES I. (1600–1649). After Van Dyck.

Enamel. Rectangular, $5\frac{7}{8} \times 4\frac{5}{8}$. Signed at the back *May—1825.* | *Painted by Henry Bone R.A* etc. Transferred from the Museum of Practical Geology, Jermyn Street. 4871–1901.

CATHERINE OF BRAGANZA (1638–1705), QUEEN OF CHARLES II. OF ENGLAND. After P. Borselaer.

Enamel, $5\frac{13}{16} \times 4\frac{1}{2}$. Transferred from the Museum of Practical Geology, Jermyn Street. 4872–1901.

DR. JOHN WOLCOT (1738–1819), Poet, called "PETER PINDAR." *Fig. 130.*

On ivory, $2\frac{7}{16} \times 1\frac{5}{16}$. Signed *H Bone 1793.* 706–1904.

## BONE, Henry Pierce (1779–1855).

SARAH CHURCHILL (1660–1744), *née* JENNINGS; DUCHESS OF MARLBOROUGH. After Kneller.

Enamel, $4\frac{1}{2} \times 3\frac{1}{4}$. Signed at back *April* 1843 . *Painted by Henry Pierce Bone* etc. Bequeathed by Mrs. Louisa Plumley. 916–1868.

SIR ISAAC NEWTON (1642–1727). After J. Vanderbank.

Enamel, $2\frac{3}{8} \times 1\frac{7}{8}$. Signed at the back *Henry Pierce* | *Bone . . .* | *. . . March* | *1847* etc. Transferred from the Museum of Practical Geology, Jermyn Street. 4853–1901.

RALPH ALLEN DANIELL, M.P., OF TRURO.

Enamel, $2\frac{7}{16} \times 1\frac{15}{16}$. Signed at back *H P. Bone* | *pinxit* | *May 1795* | *His first attempt* | *in Enamel.* Transferred from the Museum of Practical Geology, Jermyn Street. 4857–1901.

SIR PETER PAUL RUBENS (1577–1640). After Rubens.

Enamel. Rectangular, $6\frac{3}{8} \times 5\frac{1}{8}$. Signed at back *May, 1834. Painted by Henry Pierce Bone* etc. Transferred from the Museum of Practical Geology, Jermyn Street. 4873–1901.

## BONE, William, sen. (exhibiting 1815–1843).

PRINCE RUPERT (1619–1682) OF BAVARIA. After Van Dyck.

Enamel. Octagonal, $4\frac{11}{16} \times 3\frac{15}{16}$. Signed at the back *Painted in Enamel by Will*$^{m}$ *Bone* etc. Transferred from the Museum of Practical Geology, Jermyn Street. 4855–1901.

**BONE, William, jun. (exhibiting 1827–1846).**

HENRY BONE, R.A. (1755–1834). After H. P. Bone.
Enamel, $2\frac{1}{8} \times 1\frac{3}{4}$. Signed at the back *Painted by his Grandson William Bone Junr.* etc. Transferred from the Museum of Practical Geology, Jermyn Street.
4684–1901.
Also an enamel plaque and an enamel label, Nos. 4674, 4675–1901, at the Bethnal Green Museum.

**BONFIGLI, Antonio.**

A LADY, about 1845.
On ivory. Rectangular. Sight measure, $4\frac{7}{16} \times 3\frac{13}{16}$. Signed *Bonfigli fece.*
R. H. Stephenson Bequest. P. 106–1929.

**BONI, Bianca (fl. about 1820–1825).**

DON FRANCISCO DE BENITUA. Painted at Florence in 1823. *Fig. 153.*
On ivory, $2\frac{3}{8} \times 1\frac{15}{16}$. Signed *Bianca Boni.*
Given by Madame R. de Benitua. P. 19–1909.

**BORCKHARDT, C. (exhibiting 1784–1825).**

A GENTLEMAN.
On ivory, $2\frac{29}{32} \times 2\frac{5}{16}$. Signed *Borckhardt . Fecit.*
Given by Mr. Danton Guerault. P. 76–1928.

**BORLIE, Mademoiselle.**

*See* **Darbois.**

**BOURDON. Perhaps Louise Bourdon, afterwards Mme. Weyler and Mme. Kugler (fl. 1789–1812).**

A LADY, perhaps MARIE ANTOINETTE.
On ivory, $2\frac{11}{32} \times 1\frac{7}{8}$. Signed *Bourdon. 95.*
Given by Mr. E. L. Cappel, C.I.E. P. 2–1926.

**BRENTEL, Friedrich (1580–1651).**

LANDSCAPE WITH MINERVA VISITING ENVY.
On vellum on card. Rectangular. Sight measure, $3\frac{1}{4} \times 4\frac{13}{16}$. Signed *1622 F Brente. . . .* Captain H. B. Murray's Bequest. P. 18–1910.

**BRUCE.**

*See under* **Houghton.**

**BUCK, Adam (1759–1833).**

PORTRAIT OF HIMSELF. *Fig. 156.*
On ivory, $2\frac{9}{16} \times 2\frac{3}{16}$. Signed *A Buck | 1804.* 801–1892.

## BUCK, Adam (1759–1833)—*continued.*

MASTER BURKE. *Fig. 163.*
On card. Rectangular. Sight measure, $3\frac{7}{8} \times 3\frac{3}{4}$. Signed *A Buck 1815.* 424–1897.

A GENTLEMAN.
On ivory, $2\frac{11}{16} \times 2\frac{5}{32}$. Signed *A Buck* | *1802.* P. 107–1922.

## BUCK, Frederick (1771–1840 ?).

AN OFFICER. *Attributed to* F. Buck.
On ivory. Sight measure, $2\frac{1}{8} \times 2$. R. H. Stephenson Bequest. P. 75–1929.

No. 946–1868 is perhaps by F. Buck: see page 81.

## BULKELEY, Samuel.

GEORGE FREDERICK HANDEL (1685–1759), MUSICAL COMPOSER.
Plumbago. Sight measure, $3\frac{3}{8} \times 2\frac{5}{16}$. R. H. Stephenson Bequest. P. 107–1929.

## BUNCOMBE, of Newport, Isle of Wight.

See Nos. P. 126, 127, 128–1922, pages 94, 95.

## BURCH, Henry (exhibiting 1787–1834).

A YOUNG GIRL. *Fig. 137.*
On ivory, $2\frac{17}{32} \times 1\frac{15}{16}$. Signed *H Burch.* P. 157–1929.

## BURGESS, John (exhibiting 1816–1840).

MR. THOMAS CONSTANTINUS BROOKSBANK (1779–1850) OF H.M. TREASURY. *Fig. 174.*
On ivory. Rectangular, $4\frac{5}{16} \times 3\frac{11}{16}$. Signed *I. Burgess* and at the back *J. Burgess* | *August. 1816.* Given by Mrs. Elizabeth C. H. Hyde. P. 14–1909.

MRS. THOS. C. BROOKSBANK (1785–1858), *née* ELIZABETH SMYTHERS.
On ivory. Rectangular, $4\frac{1}{2} \times 3\frac{11}{16}$. Signed at the back *J^n Burgess* | *August 1816.* Given by Mrs. Elizabeth C. H. Hyde. P. 15–1909.

## BURRELL, Joseph Francis (b. 1770; fl. till 1834).

COLONEL THOMAS POOLE, aged 55.
On ivory, $2\frac{1}{8} \times 1\frac{15}{16}$. Inscribed at the back *Painted the 6th of April 1813* | *. by Jos. Fran. Burrell* | *17 Soho Square.* P. 25–1926.

A LADY.
On ivory, $2\frac{9}{32} \times 1\frac{13}{16}$. Inscribed at the back *J. F. Burrell* | *Miniature Painter* | *17 . Soho Square.* P. 189–1929.

## CARANDINI, Paolo (fl. about 1660–1677).
*or* CLEYN, Penelope.

A GENTLEMAN. *Fig. 52.*
On vellum on card, $2\frac{9}{32} \times 1\frac{7}{8}$. Signed at the back *PC* (monogram). *Fecit.* | *Anno Domini . MDCLXI.* Given by Mr. Henry J. Pfungst, F.S.A.
P. 11–1915.

## CARRICK, Thomas Heathfield (1802–1875).

AN OCTOGENARIAN.
On marble, $5\frac{1}{8} \times 4\frac{1}{8}$. Exhibited 1858(?). 16–1884.

A LADY.
On marble. Rectangular, $5\frac{9}{16} \times 4\frac{13}{16}$. R. H. Stephenson Bequest. P. 101–1929.

## CARRIERA, Rosalba Giovanna (1675–1757).

ROBERT, BARON WALPOLE (1701-1751), eldest son of Sir Robert Walpole. *Fig. 67.*
On ivory, $3\frac{5}{16} \times 2\frac{11}{32}$. Salting Bequest. P. 160–1910.

W. OSBALDESTON, ESQ. *Attributed to* Rosalba Carriera.
On ivory, $3\frac{5}{8} \times 2\frac{7}{8}$. Given by the Rev. R. Brooke. 909–1864.

A LADY WEARING FLOWERS IN HER HAIR. *Perhaps after* Rosalba Carriera.
Enamel, $1\frac{11}{16} \times 1\frac{3}{8}$, in the lid of a snuff-box. Jones Bequest. 927–1882.

## CARWARDINE, P.

*See under* Cotes, P.

## CHALMERS, Sir George (1715–1791).

JAMES GRAHAM OF AIRTH.
Pencil. Sight measure, $3\frac{11}{16} \times 3\frac{1}{16}$. R. H. Stephenson Bequest. P. 80–1929.

## CHARLES, A. (fl. about 1785–1800).

SILHOUETTE PORTRAIT OF A GENTLEMAN.
On glass, $3\frac{5}{16} \times 2\frac{11}{16}$. Given by Captain Desmond Coke.
P. 137–1922.

## CHINNERY, George (1774–1852).

ELIZABETH, LADY TUITE. *Fig. 138.*
On card, $3 \times 2\frac{1}{2}$. Signed *GC* (monogram) and dated 1796 at the back.
70–1884.

A GENTLEMAN. *Fig. 128.*
On ivory, $2\frac{9}{16} \times 2\frac{5}{16}$. Signed in front *GC* | *EI* | *1803* and at the back *Geo. Chinnery* | *Madras pinxit—* | *August 1803.* P. 10–1910.

A LADY. *Fig. 135.*
On ivory, $3\frac{9}{32} \times 2\frac{1}{8}$. Signed at the back *Georgius Chinnery* | *Pict: Lond:* | *Pinxit* | *Jan: 1st 1793~* P. 5–1914.

**CHINNERY, George (1774–1852)—*continued.***

MRS. ROBERT SHERSON (1780–1858), *née* CATHERINE TAYLOR. Painted at Madras. *Fig. 140.*
On ivory. Rectangular, $6\frac{1}{8}\times4\frac{13}{16}$. Signed *GC EI 1802* (? 1803). P. 27–1922.

A GENTLEMAN.
On ivory. Rectangular, $4\frac{1}{4}\times3\frac{1}{4}$. Signed *GC* (monogram).
Bequeathed by Mr. James Orange. P. 36–1928.

A NAVAL OFFICER.
On ivory, $1\frac{15}{16}\times1\frac{1}{2}$. Signed *GC* (monogram).
Bequeathed by Mr. James Orange. P. 39–1928.

**CHUDY, Wenceslaus (fl. 1758–1760).**

EMPRESS MARIA THERESA (1717–1780).
Enamel, $2\frac{1}{32}\times1\frac{9}{16}$. Signed at the back *Originale à Wences= | las Chudy pictū | Aõ: 1760 | Viennæ.* P. 14–1923.

**CLEYN, Penelope.**

*See* **Carandini.**

**CLOUET, François (d. 1572), *School of.***

FRANÇOIS, DUC D'ALENÇON (1554–1584). *Fig. 16.*
Oil on copper. Rectangular, $6\frac{7}{8}\times4\frac{1}{4}$. Jones Bequest. 623–1882.

**CODE, Mrs. Mary.**

*See* **Benwell, Miss Mary.**

**COELLO, Alonso Sanchez (1515 ?–1590), *Style of.***

ISABELLA CLARA EUGENIA (1566–1633), DAUGHTER OF PHILIP II. OF SPAIN.
Oil on card or wood, $3\frac{5}{16}\times2\frac{1}{16}$, enlarged to $3\frac{7}{8}\times2\frac{11}{16}$.
Salting Bequest. P. 161–1910.

**COLLEN, Henry (fl. 1820–1872).**

A GENTLEMAN.
On ivory. Rectangular, $4\frac{7}{8}\times3\frac{3}{4}$. Signed *H Collen | 1846.*
Given by Mr. Danton Guerault. P. 4–1927.

**COLLINS, Richard (1755–1831).**

H.R.H. THE DUKE OF SUSSEX (1773–1843), when a boy. *Fig. 126.*
On ivory, $1\frac{7}{8}\times1\frac{1}{2}$. Signed at the back *Rd Collins pinxt | 1789 | Portrait Painter | in Enamel to | His Majesty.* 503–1902.

A GENTLEMAN, with initials E. K. T. *Doubtfully attributed to* Collins.
On ivory, $1\frac{15}{16}\times1\frac{15}{32}$. Alfred Winter Bequest. P. 62–1928.

## COLLINS, Samuel (d. 1768).

A GENTLEMAN, perhaps CAPTAIN BURY or COLONEL CAMPBELL.
On ivory, $1\frac{3}{8} \times 1\frac{3}{16}$. Signed *Collins 1763*. P. 59–1927.

## COMERFORD, John (1770 ?–1832).

AN ENGLISH MILITARY OFFICER, with the initials J. F. P. *Fig. 154.*
On ivory. Sight measure, $2\frac{3}{4} \times 2\frac{5}{16}$. 409–1872.

A GENTLEMAN.
On ivory, $2\frac{7}{8} \times 2\frac{3}{8}$. Signed *Comerford* | *1806*. P. 166–1929.

## CONDÉ, Pierre (fl. 1800–1825).

THE ARTIST. Said to have been exhibited at the Royal Academy in 1811.
On paper, $3\frac{13}{16} \times 2\frac{3}{4}$. R. H. Stephenson Bequest. P. 81–1929.

## CONSTANTIN, Abraham (1785–1855).

HORACE BÉNÉDICT DE SAUSSURE (1740–1799), scientist. Copy of a portrait painted by Saint-Ours in 1794.
Enamel, $6\frac{1}{16} \times 5$. Signed *A Constantin*; also signed and dated 1845 at the back. Transferred from the Museum of Practical Geology, Jermyn Street. 4881–1901.

## COOPER, Samuel (1609–1672).

CHARLES II. (1630–1685), when young. *Fig. 23.*
On vellum on card, $1\frac{1}{16} \times 1$. Jones Bequest. 632–1882.

A GENTLEMAN IN ARMOUR, possibly ROBERT GREVILLE (1607–1643), SECOND BARON BROOKE.
On vellum on card, $2\frac{1}{2} \times 2\frac{3}{16}$. 459–1892.

SIR SAMUEL MORLAND, BART. (1625–1695), inventor.
On vellum on card, $2\frac{1}{2} \times 2$. Bequeathed by Mrs. A. B. Woodcroft. 481–1903.

THE ARTIST HIMSELF.
On vellum on card, $2\frac{3}{4} \times 2\frac{3}{16}$. Signed *SC* (monogram). | *1657*. Dyce Bequest. D. 90.

THE ARTIST HIMSELF.
Pastel. Rectangular, $9\frac{5}{8} \times 7\frac{5}{8}$. Dyce Bequest. D. 91.

EDWARD MONTAGU (1625–1672), FIRST EARL OF SANDWICH.
On vellum on card, $2\frac{3}{8} \times 2$. Signed *SC* (monogram). | *1669*. Dyce Bequest. D. 93.

SUPPOSED PORTRAIT OF HENRIETTA, DUCHESS OF ORLEANS (1644–1670).
On vellum on card. Sight measure, $2\frac{21}{32} \times 2\frac{3}{16}$. Signed *SC* (monogram). Salting Bequest. P. 110–1910.

## COOPER, Samuel (1609–1672)—*continued.*

A GENTLEMAN, possibly SIR R. HENLEY; formerly called A PORTRAIT OF EDWARD MONTAGU, FIRST EARL OF SANDWICH.
On vellum on card. Sight measure, $2\frac{21}{32} \times 2\frac{5}{16}$. Signed *SC* (monogram): | *1659*. Salting Bequest. P. 113–1910.

A LADY. *Fig. 21.*
On vellum on card, $2\frac{29}{32} \times 2\frac{3}{8}$. Signed *S. C.* | *1648*.
Salting Bequest. P. 114–1910.

A GENTLEMAN.
On vellum on card. Sight measure, $2\frac{3}{32} \times 1\frac{11}{16}$. Signed *S. C:* | *1653*.
Salting Bequest. P. 121–1910.

A SOLDIER.
On vellum on card. Sight measure, $1\frac{13}{16} \times 1\frac{1}{2}$. Signed *S. C.* | *1650*.
Salting Bequest. P. 126–1910.

A GENTLEMAN. *Ascription doubtful.*
On vellum on card, $1\frac{5}{16} \times 1\frac{7}{12}$. 678.

HENRY, DUKE OF GLOUCESTER (1639–1660). *Ascription doubtful.*
On vellum on card, $2\frac{3}{8} \times 1\frac{15}{16}$. 688 (95-1866).

JOHN THURLOE (1616–1668), SECRETARY OF STATE.
Enamel *copy* after Cooper, $1\frac{1}{8} \times 1$. Jones Bequest. 636–1882.

PRINCE RUPERT (1619–1682) OF BAVARIA. *Ascription doubtful. Fig. 22.*
On vellum on card, $1\frac{3}{8} \times 1\frac{1}{8}$. Jones Bequest. 637–1882.

LADY CAREW. *An old copy.*
On vellum on card, $2\frac{5}{16} \times 1\frac{7}{8}$. Dyce Bequest. D. 92.

JOHN THURLOE (1616–1668), SECRETARY OF STATE, *Ascribed to* Cooper.
On bone, $2\frac{15}{16} \times 2\frac{3}{8}$. Salting Bequest. P. 111–1910.

SIR ALGERNON PERCY (1602–1668), TENTH EARL OF NORTHUMBERLAND. *Attributed to* Cooper. Probably a copy after Van Dyck.
On vellum on card. Sight measure, $2\frac{11}{32} \times 1\frac{29}{32}$. Inscribed *SC*:
Salting Bequest. P. 112–1910.

A GENTLEMAN. Probably a *copy* after Cooper.
On vellum on card, $1\frac{27}{32} \times 1\frac{17}{32}$. Inscribed *S. C* | *1650* (?).
Salting Bequest. P. 125–1910.

## COSWAY, Richard, R. A. (1742 ?–1821).

AN OFFICER.
On ivory, $1\frac{3}{4} \times 1\frac{1}{2}$. Jodrell Bequest. 531–1890.

GENERAL THE HON. EDMUND PHIPPS (1760–1837).
On card. Pencil and water-colour. Rectangular, $5 \times 3\frac{1}{2}$. 70–1900.

FIELD-MARSHAL HENRY SEYMOUR CONWAY (1721–1795).
On ivory, $1\frac{1}{2} \times 1\frac{3}{8}$. Dyce Bequest. D. 99.

## COSWAY, Richard, R. A. (1742?–1821)—*continued.*

A LADY.
On ivory, $2\frac{3}{4} \times 2\frac{5}{16}$. Salting Bequest. P. 42–1910.

FREDERICK PONSONBY (1758–1844), THIRD EARL OF BESSBOROUGH.
On ivory. Sight measure, $1\frac{11}{32} \times 1\frac{7}{32}$. Salting Bequest. P. 44–1910.

HENRIETTA FRANCES, COUNTESS OF BESSBOROUGH (1761–1821), SECOND DAUGHTER OF JOHN, FIRST EARL SPENCER.
On ivory. Sight measure, $1\frac{11}{32} \times 1\frac{7}{32}$. Salting Bequest. P. 45–1910.

A GENTLEMAN. *Fig. 132.*
On ivory. Sight measure, $3\frac{15}{16} \times 2\frac{7}{8}$. Signed at the back *R^tus Cosway,* | *R.A.* | *Primarius Pictor* | *Serenissimi Walliæ.* | *Principis* | *Pinxit* | *1793.*
Salting Bequest. P. 46–1910.

WILLIAM CALCRAFT OF REMPSTONE, DORSET, AN OFFICER IN THE 7TH HUSSARS, who died at Santa Marta, Spain, 22nd August 1809.
On ivory. Sight measure, $3 \times 2\frac{3}{8}$. Signed at the back *R^tus Cosway* | *R.A* | *Primarius Pictor* | *Serenissimi Walliæ* | *Principis* | *Pinxit* | *1793.*
Salting Bequest. P. 49–1910.

A LADY. *Fig. 133.*
On ivory. Sight measure, $2\frac{7}{8} \times 2\frac{9}{32}$. Signed at the back *R^tus Cosway* | *R.A.* | *Primarius Pictor* | *Serenissimi Walliæ* | *Principi* (sic) | *Pinxit* | *1798.*
Salting Bequest. P. 50–1910.

A LADY.
On ivory, $1\frac{13}{16} \times 1\frac{1}{2}$. Salting Bequest. P. 51–1910.

LADY PULTENEY, perhaps HENRIETTA LAURA PULTENEY (1766–1808), BARONESS BATH, wife of Sir James Murray-Pulteney, Bart.
On ivory, $2\frac{5}{32} \times 1\frac{27}{32}$. Salting Bequest. P. 63–1910.

PRINCESS AMELIA (1783–1810), youngest daughter of George III. *Fig. 134.*
On ivory. Sight measure, $2\frac{11}{16} \times 2\frac{7}{32}$. Signed at the back *R^tus Cosway* | *R.A. et F.S.A* | *Primarius Pictor* | *Serenissimi Walliæ* | *Principi* (sic) *Pinxit* | *1802.*
Salting Bequest. P. 67–1910.

MR. THOMAS CHINNAL PORTER (1759–1838).
On ivory, $2\frac{3}{4} \times 2\frac{9}{32}$. Signed at the back *R^tus Cosway* | *R.A.* | *Primarius Pictor* | *Serenissimi Walliæ* | *Principis* | *Pinxit* | *1790.* P. 10–1926.

MRS. THOMAS CHINNAL PORTER (b. 1760), *née* MARTHA KER.
On ivory, $2\frac{3}{4} \times 2\frac{5}{16}$. Signed at the back *R^tus Cosway* | *R.A.* | *Primarius Pictor* | *Serenissimi Walliæ* | *Principis* | *Pinxit* | *1790.* P. 11–1926.

MARIA ISABELLA, DUCHESS OF RUTLAND. *Nineteenth-century copy.*
On ivory, $1\frac{9}{16} \times 1\frac{5}{16}$. In the lid of a snuff-box. W. W. Aston Bequest.
M. 118–1917.

## COTES, Penelope (working about 1750–1760), *or* Penelope Butler, *née* Carwardine (1730–1801).

A LADY.
On ivory, $1\frac{5}{16} \times 1\frac{1}{8}$. Signed *PC.* 412–1907.

## COTES, Penelope (1750–1760)—*continued.*

A LADY.
On ivory, $1\frac{3}{4} \times 1\frac{7}{16}$. Signed *P. C.* | *1754*. P. 3–1923.

A LADY.
On ivory, $1\frac{1}{4} \times 1\frac{3}{32}$. Signed *PC* (the *P* truncated).
R. H. Stephenson Bequest. P. 16–1929.

## COTES, Samuel (1734–1818).

ALLEGED PORTRAIT OF MAJOR JOHN ANDRÉ (1751–1780). *Attributed to* S. Cotes.
On ivory, $1\frac{7}{8} \times 1\frac{7}{16}$. 340–1905.

A LADY, said to be a member of the Abingdon family.
On ivory, $1\frac{3}{8} \times 1\frac{1}{8}$. Signed *S.C* | *1759*. P. 15–1910.

A GENTLEMAN.
Enamel on gold, $1\frac{11}{32} \times 1\frac{7}{32}$. Signed *SC*. P. 78–1920.

A GENTLEMAN.
On ivory, $1\frac{11}{16} \times 1\frac{11}{32}$. Signed *SC* | *1766*. P. 88–1922.

A GENTLEMAN.
On ivory, $1\frac{13}{32} \times 1\frac{3}{16}$. Signed *S. Cotes* | *1766*. P. 38–1925.

A LADY.
On ivory. Sight measure, $1\frac{9}{16} \times 1\frac{3}{8}$. Signed *S. C* | *1761*.
R. H. Stephenson Bequest. P. 6–1929.

A LADY.
On ivory. Sight measure, $1\frac{7}{8} \times 1\frac{3}{8}$. Signed *SC* | *1778*.
R. H. Stephenson Bequest. P. 7–1929.

A GENTLEMAN.
On ivory. Sight measure, $1\frac{5}{16} \times 1\frac{1}{16}$. Signed *S. C* | *1757*.
R. H. Stephenson Bequest. P. 8–1929.

A GENTLEMAN.
On ivory. Sight measure, $1\frac{3}{8} \times 1\frac{1}{8}$. Signed *SC* | *1775*.
R. H. Stephenson Bequest. P. 9–1929.

A LADY. *Fig. 100.*
On ivory, $2\frac{11}{16} \times 2\frac{1}{16}$. Signed *SC* | *1773*. P. 155–1929.

## COURTOIS, Nicolas André (1734–after 1797).

A MAN EMBRACING A GIRL.
Enamel painting, inside the lid of a snuff-box. The box is oblong, $2\frac{5}{8} \times 3\frac{3}{4}$. Signed *Courtois*.
W. W. Aston Bequest. In the Department of Metalwork. M. 112–1917.

## CROSS(E), Lawrence (d. 1724).

MISS WELLS. *Fig. 62.*
On vellum on card, $3\frac{3}{16} \times 2\frac{11}{16}$. Signed *LC* (monogram). 270–1906.

## CROSS(E), Lawrence (d. 1724)—*continued.*

SUPPOSED PORTRAIT OF ONE OF THE BARONS MAYNARD.
On vellum on card, $3\frac{1}{16} \times 2\frac{9}{16}$. Signed *LC* (monogram).
Salting Bequest. P. 106–1910.

THE HON. JOHN STAFFORD-HOWARD (d. 1714). *Fig. 63.*
On vellum on card, $3\frac{9}{16} \times 2\frac{7}{8}$. Signed *LC* (monogram).
Purchased under the Bequest of Captain H. B. Murray. P. 57–1923.

## CROSSE, Richard (1742–1810).

CAPTAIN HENRY SWINBURNE (1743–1803), traveller.
On ivory, $3\frac{7}{16} \times 2\frac{13}{16}$. 640.

A GENTLEMAN, somewhat resembling EDWARD GIBBON.
On ivory. Sight measure, $1\frac{9}{16} \times 1\frac{5}{16}$. Salting Bequest. P. 64–1910.

A LADY.
On ivory, $2\frac{1}{16} \times 1\frac{13}{16}$. Salting Bequest. P. 94–1910.

AN OFFICER. *Fig. 127.*
On ivory. Sight measure, $2\frac{7}{16} \times 1\frac{7}{8}$. P. 37–1925.

MINIATURE-PAINTER'S BOX, believed to have belonged to Richard Crosse. It contains a sketch on paper by him for a miniature.
Size when closed, $5\frac{11}{16} \times 15\frac{1}{4} \times 13\frac{1}{8}$. With it is an ivory palette.
Given by Mrs. Brodrick, in fulfilment of the wishes of her late husband, William Bentinck Balleine Brodrick of Pen-y-Craig House, Jersey. P. 10–1925.

A GENTLEMAN.
On ivory. Sight measure, $1\frac{11}{16} \times 1\frac{5}{16}$.
R. H. Stephenson Bequest. P. 12–1929.

A CLERGYMAN.
On ivory. Sight measure, $1\frac{1}{2} \times 1\frac{1}{4}$.
R. H. Stephenson Bequest. P. 13–1929.

MRS. PICKERSGILL, mother of H. W. Pickersgill, R.A.
On ivory. Sight measure, $1\frac{7}{16} \times 1\frac{1}{8}$.
R. H. Stephenson Bequest. P. 14–1929.

MR. W. VILLERS.
On ivory. Sight measure, $1\frac{11}{16} \times 1\frac{1}{2}$. On the frame is engraved *WV. Ætat 38. | Feb. 13 1786.* R. H. Stephenson Bequest. P. 15–1929.

MRS. SIDDONS (1755–1831), *née* SARAH KEMBLE, tragic actress. *Fig. 106.*
On ivory, $6\frac{9}{16} \times 5\frac{1}{4}$. Painted in 1783. P. 146–1929.

THE ARTIST. *Fig. 107.*
On ivory, $5\frac{15}{16} \times 4\frac{5}{8}$. P. 147–1929.

A GENTLEMAN. *Fig. 161.*
Enamel, $3\frac{15}{16} \times 3\frac{1}{8}$. P. 148–1929.

ANN WHITE (1769–1833).
On ivory, $1\frac{3}{8} \times 1\frac{7}{16}$. Painted about 1785. Background retouched.
P. 161–1929.

## CRUICKSHANK, Frederick (1800–1868).

MISS ANNIE LARKIN.
On ivory, $3\frac{3}{8} \times 2\frac{5}{8}$. Signed *FC | 1826.* 805–1901.

A GENTLEMAN. *Fig. 171.*
On ivory, $2\frac{25}{32} \times 2\frac{3}{32}$. Signed *F. C | 1825.*
Given by Miss Louisa Wren. P. 81–1928.

## D., C.

MRS. PORTERFIELD OF FULLWOOD.
On ivory, $1\frac{13}{32} \times 1\frac{5}{32}$. Signed *CD.* P. 2–1925.

A LADY IN QUASI-SIXTEENTH-CENTURY COSTUME.
On ivory, $1\frac{5}{8} \times 1\frac{5}{16}$. Signed *CD | 1750.*
Given by Mr. Danton Guerault. P. 77–1928.

## DANCE, George, R.A. (1741–1825).

A MAN.
Black and red chalk on paper, $6\frac{1}{16} \times 4\frac{15}{16}$. Signed *G. Dance.* P. 6–1925.

## DANIEL, Abraham (d. 1803).

CHARLES PIERREPONT (1737–1816), VISCOUNT NEWARK, afterwards EARL MANVERS. *Formerly ascribed to* Cosway.
On ivory, $2\frac{3}{8} \times 1\frac{1}{4}$. 176–1869.

A LADY.
On ivory. Sight measure, $3\frac{25}{32} \times 2\frac{1}{16}$. P. 165–1929.

FIVE STUDIES FOR MINIATURES.
On paper. Given by Mr. R. Phené Spiers, F.R.I.B.A., F.S.A. In the Department of Engineering, Illustration and Design. E. 2284 to E. 2288–1914.
*See also No. P. 88–1910, page 92.*

## DARBOIS, Madame Pierre Paul, *née* Borlie (working 1834–1843).

MR. HENRY ROSALES. *Fig. 172.*
On ivory, $3 \times 2\frac{7}{16}$. Signed in front *M^me^ Darbois née B . . . . . 1843* and inscribed at the back *M^me^ Darbois | née Borlie Place du | musée N^o^ 21 à Paris ce ? ^bre^ | 1843.*
Given by Madame R. de Benitua. P. 20–1909.

## DAVIES, I. (*or* J.) S.

A LADY, ABOUT 1827.
On ivory, $4\frac{1}{8} \times 3\frac{1}{8}$. Signed *I.S.Davies.*
Given by Dr. W. L. Hildburgh, F.S.A. P. 109–1922.

## DAY, Thomas (1732 ?–1807).

MR. JOHN CLIFTON (1764–1832), of Lytham Hall, Lancs.
On ivory. Sight measure, $1\frac{15}{16} \times 1\frac{17}{32}$. Signed *TD | 1787.*
Salting Bequest. P. 80–1910.

**DAY, Thomas (1732?–1807)—*continued.***

MR. J. (OR I.) MCKERRAL. *Fig. 111.*
On ivory, $2\frac{15}{32} \times 2$. Signed *T Day* | *1794*. P. 1–1923.

**DAYES, Edward (1763–1804).**

MRS. POPE. *Fig. 101.*
On ivory, $1\frac{15}{16} \times 1\frac{1}{2}$. Signed *E Dayes* | *1785*. 292–1893.

A GENTLEMAN.
On ivory, $2 \times 1\frac{5}{8}$. Signed *E Dayes*.
Given by Mr. Henry Barrett Lennard. 2141–1899.

**DIXON (early 19th century).**

SILHOUETTE PORTRAIT OF A GENTLEMAN OF THE BARRATT FAMILY.
On card, with trade card at back. $3 \times 2\frac{7}{16}$. Signed *DIXON BATH*.
Given by Mr. Walter Barratt, F.L.S. P. 68–1924.

SILHOUETTE PORTRAIT OF A LADY OF THE BARRATT FAMILY.
On card, with trade card at back, $2\frac{11}{32} \times 2\frac{13}{32}$. Signed *DIXON BATH*.
Given by Mr. Walter Barratt, F.L.S. P. 69–1924.

**DIXON, Miss Annie (d. 1901).**

A LADY.
On ivory, $3\frac{5}{8} \times 2\frac{7}{8}$. Inscribed at the back *Painted by A. Dixon 1855*.
Given by Mr. Danton Guerault. P. 91–1922.

**DIXON, Nicholas (fl. 1667–1708).**

A GENTLEMAN. *Fig. 46.*
On vellum on card, $2\frac{5}{16} \times 1\frac{7}{8}$. Signed *ND* (monogram). 803–1904.

SUPPOSED PORTRAIT OF SAMUEL PEPYS (1633–1703), diarist. *Fig. 49.*
On vellum on card, $1\frac{5}{16} \times 1\frac{1}{8}$. Signed *ND* (monogram). 217–1906.

GENERAL CHARLES CHURCHILL (1656–1714), brother of the Duke of Marlborough. *Fig. 51.*
On vellum on card. Sight measure, $2\frac{21}{32} \times 2\frac{1}{8}$. Signed *ND* (monogram).
Salting Bequest. P. 124–1910.

A GENTLEMAN.
On vellum on card. Sight measure, $2\frac{1}{8} \times 2$. Signed *ND* (monogram).
R. H. Stephenson Bequest. P. 24–1929.

A LADY. *Attributed to* Dixon.
On vellum on card. Sight measure, $1\frac{7}{8} \times 1\frac{15}{32}$. Salting Bequest. P. 119–1910.

KING WILLIAM III. (1650–1702). *Perhaps by* Dixon. After Wissing.
On vellum. Rectangular, $6 \times 4\frac{7}{8}$. Jones Bequest. 608–1882.

QUEEN MARY II. (1662–1694). *Perhaps by* Dixon. Probably after Wissing.
On vellum. Rectangular, $5\frac{7}{8} \times 4\frac{7}{8}$. Jones Bequest. 609–1882.

**DODD, Daniel (fl. 1761–1780).**

JOHN GEORGE HOLMAN (1764–1817), actor.
Indian ink on paper, $5 \times 3\frac{5}{8}$. In the Department of Engraving, Illustration and Design. E. 190–1924.

**DOWNMAN, John, A.R.A. (1750–1824).**

LADY DELAVAL. Similar to an oil painting by Downman, dated 1792, at the Tate Gallery.
On ivory. Sight measure, $2\frac{11}{32} \times 1\frac{13}{16}$. Salting Bequest. P. 87–1910.
For water-colour portraits, etc., by Downman, see the Catalogue of Water Colour Paintings.

**"DROUET."**

*See page 101.*

**DRUMMOND, Miss Eleanor Charlotte (1810 ?–1**

LADY SUSAN PERCY (d. 1847), aunt of the artist.
Pencil and wash, $5\frac{1}{8} \times 4\frac{7}{16}$. R. H. Stephenson Bequest. P. 104–1929.

**DUCHESNE, Jean Baptiste Joseph (1770–1856).**

NAPOLEON I. (1769–1821). Perhaps after Isabey.
On ivory, $2\frac{1}{2} \times 1\frac{3}{4}$. Signed *J B J. Duchesne. 1816 Paris.*
Bequeathed by Mrs. Louisa Plumley. 950–1868.

**DUFOUR, William (exhibiting 1765–1770).**

A GENTLEMAN. *Fig. 87.*
On ivory. Sight measure, $1\frac{15}{32} \times 1\frac{1}{8}$. Signed *W: Dufour.* | *1763.* P. 47–1923.

**DU GUERNIER, Louis (1614–1659).**

A LADY. *Attributed to* Du Guernier. *Fig. 45.*
On vellum on card, $2\frac{29}{32} \times 2\frac{3}{8}$. Signed *LDG* (monogram). P. 15–1926.

**DUPUIS."**

*See page 101.*

**ECKSTEIN, Johann (fl. 1761–1805 ?).**

CAPTAIN RODNEY KEMPT, R.N. (d. 1815).
On ivory, $2\frac{1}{4} \times 1\frac{13}{16}$. Signed *Eckstein.* Given by Mr. Walter Kempt.
P. 25–1918.

**ÉDOUART, Augustin Amant Constant Fidèle (1789–1861).**

SILHOUETTES, including portraits of—

ALDWORTH, ROBERT, ESQ., 24TH REGT. Fermoy, June 26th, 1835.
BERNARD, HON. CAPT. Bandon, April 13th, 1835.
BLACOW, REV. RICHARD. Liverpool, May 10th, 1837.
BRERETON, MAJOR. Bath, May 23rd, 1827.
BROWNE, MRS. Kinsale, December 5th, 1834.
BROWNE, MRS. Kinsale, December 20th, 1834.
BROWNE, MISS ANN. Kinsale, December 5th, 1834.
BROWNE, MR. GEORGE. Kinsale, December 6th, 1834.
CARDEN, MRS. Worcester, March 17th, 1837.
CARDEN, MISS EDITH. Worcester, March 17th, 1837.
CARDEN, MASTER JOHN. Worcester, March 17th, 1837.
CARDEN, DR. THOMAS. Worcester, March 17th, 1837.
CARDEN, MASTER WILLIAM HENRY. Worcester, March 17th, 1837.
COLLINS, MISS JANE. Leamington, July 26th, 1837.
CULNANE, CHARLEY. Bandon, April 13th, 1835.
DAVIES, MR. HENRY. Cheltenham, October 20th, 1836.
GALLWEY, MR., OF CORK. Cheltenham, August 10th, 1826.
GLOUCESTER, H.R.H. THE DUKE OF. Cheltenham, August 5th, 1829.
GRAFTON, PRIVATE THOMAS, 90TH LIGHT INFANTRY. Glasgow, April 25th, 1832.
GRONOW, MASTER. August 27th, 1827.
GRONOW, MASTER THOMAS L. August 27th, 1827.
HOPE, HENRY PHILIP.
JELLIFFE, MISS REBECCA. Leamington, July 28th, 1837.
KIETH, MRS. Edinburgh, July 28th, 1830.
MADDY, EDWIN. Gloucester, December 1st, 1836.
MADDY, HENRY. Gloucester, December 1st, 1836.
MALPAS, CHARLES. Leamington, October 17th, 1837.
MOFFITT, DR. JAMES, 70TH REGT. July 20th, 1835.
MOUNTAIN, JOHN, ESQ. Gloucester, November 7th, 1836.
MOUNTAIN, MRS. JOHN. Gloucester, November 7th, 1836.
NORTHAMPTON, MARQUIS OF. Cheltenham, July 15th, 1836.
OWEN, ADJUTANT LIEUT., 90TH LIGHT INFANTRY, Glasgow, April 16th, 1832.
PLOMPTREE, MR., from Oxford. February, 1826.
PROBYN, MRS. JOHN. Gloucester, November 28th, 1836.
SEYMOUR, SIR JOHN. Gloucester, October 22nd, 1836.
SMITH, MASTER FITZPATRICK. London, April 29th, 1829.
SMITH, MASTER GAWRAN. April 29th, 1829.
SMITH, JAMES, ESQ. Gloucester, October 26th, 1836.
SMITH, VERNON, ESQ. London, April 29th, 1829.

## ÉDOUART, Augustin Amant Constant Fidèle (1789–1861)—*contd.*

SILHOUETTES, including portraits of—*continued.*

SMITH, MRS. VERNON, and MASTER COURTENAY SMITH. London, April 29th, 1829.

STOKES, MRS. JOHN, OF RUTLAND. Leamington, September 13th, 1837.

SWINTON, MASTER JAMES RANNIE AND "DONALD." Edinburgh, April 26th, 1830.

WILKINSON, MR., OF ISLINGTON. London, March 25th, 1829.

WILKINSON, MISS, OF ISLINGTON. London, March 25th, 1829.

WILSON, WILLIAMS, a Bath character. Bath, January 18th, 1827.

WILTON, FRANCIS. Gloucester, November 18th, 1836.

WILTON, DR. JOHN, JUN. Gloucester, November 18th, 1836.

WILTON, JOHN PLEYDELL. Gloucester, November 18th, 1836.

Cut paper. Given by Mrs. F. Nevill Jackson. In the Department of Engraving, Illustration and Design. E. 2421–1913 to E. 2470–1913.

## EDRIDGE, Henry, R.A. (1769–1821).

SIR SAMUEL BENTHAM (1757–1831), naval engineer. *Fig. 131.*

On ivory, $2\frac{7}{8} \times 2\frac{5}{16}$. Signed *HE* (monogram).

Given by Lady Bentham. 47–1886.

A LADY.

Pencil and water-colour on card, $3\frac{1}{2} \times 2\frac{3}{4}$.

R. H. Stephenson Bequest. P. 90-1929.

The Department of Paintings contains some other small portraits by Edridge.

## EGLEY, William (1798–1870).

MRS. HENRY RICHARD EYRE (1819–1905), *née* PARKER.

On ivory. Rectangular, $7\frac{3}{8} \times 5\frac{13}{32}$. Inscribed at the back *Miss Parker | Painted by William Egley | 75 Connaught Terrace, | Hyde Park, London | Aug^t 1849.*

Given by Mr. Douglas Eyre. P. 82–1922.

MRS. PARKER OF SPRINGFIELD PLACE, ESSEX.

On ivory. Rectangular, $7\frac{3}{8} \times 5\frac{7}{16}$. Inscribed at the back *Mrs Parker | Painted by William Egley | 75 Connaught Terrace, | Hyde Park, London. | 1849. & 50.*

Given by Mr. Douglas Eyre. P. 83–1922.

## ENGLEHEART, George (1750–1829).

A YOUNG MAN IN A BLUE COAT. *Retouched.*

On ivory, $2\frac{3}{8} \times 1\frac{7}{8}$. 23–1882.

A GENTLEMAN. *Fig. 117.*

On ivory, $2\frac{1}{8} \times 1\frac{3}{4}$. 289–1900.

A YOUNG GIRL, perhaps MISS ELDRIGE. An early work by Engleheart.

On ivory, $2 \times 1\frac{5}{16}$. Signed *GE.* 357–1901.

MARGERY, COUNTESS CROMARTY.
On ivory, $2\frac{15}{16} \times 2\frac{3}{8}$. 832–1903.

MRS. GILLESPIE. *Fig. 116.*
On ivory, $1\frac{13}{16} \times 1\frac{3}{8}$. 802–1904.

A LADY. *Fig. 151.*
On ivory, $3\frac{1}{2} \times 2\frac{3}{4}$. Signed *E* in front and *G. Engleheart* | *Pinxit* | *1805* at the back. 357–1907.

MRS. ARCHDALE.
On ivory. Sight measure, $2\frac{3}{16} \times 1\frac{23}{32}$. Salting Bequest. P. 54–1910.

CAPTAIN ARCHDALE.
On ivory. Sight measure, $2\frac{3}{32} \times 1\frac{23}{32}$. Salting Bequest. P. 55–1910.

A LADY.
On ivory. Sight measure, $2\frac{1}{16} \times 1\frac{19}{32}$. Salting Bequest. P. 56–1910.

A LADY. *Attribution uncertain.*
On ivory, $2\frac{15}{16} \times 2$. Salting Bequest. P. 57–1910.

A LADY.
On ivory. Sight measure, $3\frac{9}{16} \times 2\frac{9}{16}$. Signed *E* | *1804* in front and *G Engleheart* | *Pinxit* | *1804* at the back. Salting Bequest. P. 58–1910.

MR. JOHN DYER COLLIER. *Fig. 118.*
On ivory. Sight measure, $1\frac{7}{8} \times 1\frac{1}{2}$. Signed *E*. Salting Bequest. P. 76–1910.

A LADY. An early work by Engleheart.
On ivory, $1\frac{13}{16} \times 1\frac{1}{2}$. Signed *G E*. Salting Bequest. P. 84–1910.

A GENTLEMAN.
On ivory. $3\frac{3}{8} \times 2\frac{11}{16}$. Signed *E* in front and *George Engleheart* | *Hertford Street Mayfair* | *Pinxit* | *1811* at the back. P. 22–1922.

A LADY. An early work by Engleheart.
On ivory, $1\frac{1}{2} \times 1\frac{1}{4}$. Signed *GE*. P. 26–1922.

MRS. HENRY (?) EYRE OF BOTLEIGH GRANGE, HANTS. Style of Engleheart.
On ivory, $2\frac{7}{16} \times 1\frac{13}{16}$. Given by Mr. Douglas Eyre. P. 81–1922.

GEORGE BARCLAY, ESQ., J.P. (1758 ?–1819). *Fig. 164.*
On ivory, $3\frac{19}{32} \times 2\frac{7}{8}$. Signed *E* in front and *G Engleheart* | *Hertford Street Mayfair* | *Pinxit* | *1810* at the back. Bequeathed by Evelyn Countess Bathurst. P. 61–1927.

MRS. BOULTON, daughter of Sir Charles Raymond.
On ivory, $3\frac{5}{16} \times 2\frac{23}{32}$. Signed *George Engleheart* | *Hertford Street* | *Mayfair* | *1812* at the back. Bequeathed by Evelyn Countess Bathurst. P. 62–1927.

MRS. GEORGE P. BARCLAY (1782 ?–1858), *née* MARIA BOULTON.
On ivory, $3\frac{13}{32} \times 2\frac{3}{4}$. Signed *E* in front and *G Engleheart* | *Pinxit* | *1808* at the back. Bequeathed by Evelyn Countess Bathurst. P. 63–1927.

## ENGLEHEART, George (1750–1829)—*continued.*

MRS. GEORGE BARCLAY (1764?–1839), OF BURFORD LODGE, SURREY, *née* REBECCA BROCKHURST.
On ivory, $3\frac{5}{16}\times2\frac{11}{32}$. Signed *E*.
Bequeathed by Evelyn Countess Bathurst. P. 64–1927.

GEORGE P. BARCLAY, ESQ. (1785?–1870).
On ivory, $3\frac{3}{8}\times2\frac{11}{16}$. Signed *E* in front and inscribed *G. Engleheart* | *March* | *1807* at the back. Bequeathed by Evelyn Countess Bathurst. P. 65–1927.

A LADY. Probably an early work by Engleheart.
On ivory. Sight measure, $1\frac{9}{16}\times1\frac{5}{16}$. R. H. Stephenson Bequest. P. 20–1929.

A GENTLEMAN. Profile.
On card. Sight measure, $2\frac{7}{8}\times2\frac{3}{8}$. R. H. Stephenson Bequest. P. 47–1929.

THE ARTIST. Profile.
On card. Irregular shape, $3\frac{1}{16}\times3\frac{1}{16}$. R. H. Stephenson Bequest.
P. 74–1929.

*See also No.* P. *62–1910, page 92.*
The Museum also possesses a metal paint-box, an ivory box containing 9 circular ivory palettes, and a wooden box containing 5 circular ivory palettes, which were formerly the property of George Engleheart.

## ENGLEHEART, John Cox Dillman (1784–1862).

A GENTLEMAN. *Fig. 157.*
On ivory, $4\times3$. Signed at back *J C D Engleheart* | *1812 Pinxit* | *88 Newman Streeet* | *London.* Bequeathed by Mr. William Radley Whiteley. 1363–1901.

A GIRL. *Fig. 159.*
On ivory, $2\frac{5}{8}\times2\frac{1}{8}$. Signed *JCDE* (monogram) *pinxit* | *1807* at the back.
413–1907.

MISS HARRIET REYNOLDS.
On ivory, $3\frac{1}{8}\times2\frac{1}{2}$. Signed at back *J. D Engleheart* | *Pinxit 1810* | *88 Newman Street.* P. 27–1928.

THE FOUR SONS OF J. WOLLEY, ESQ., OF BIRMINGHAM.
On ivory. Quasi-rectangular, $4\frac{7}{8}\times6\frac{1}{8}$. Exhibited 1805.
Bequeathed by H. Dundee Hooper. P. 20–1930.

A LADY.
On ivory, $3\frac{1}{16}\times2\frac{3}{8}$. Signed .. *Engleheart* | *Pinxit* | *8 ber 1803* at back.
Bequeathed by H. Dundee Hooper. P. 21–1930.

## ESSEX, William (1784–1869).

THE EMPRESS EUGÉNIE (1826–1920), WIFE OF NAPOLEON III. After F. Winterhalter.
Enamel, $3\frac{7}{8}\times3\frac{1}{8}$. Signed at the back Painted by W. Essex | *Enamel painter to* | *Her Majesty & H.R.H.* | *Prince Albert* | *1857.*
Bequeathed by Mrs. Louisa Plumley. 908–1868.

A LADY IN A CRIMSON DRESS.
Enamel. Quasi-rectangular, $3\frac{3}{8} \times 2\frac{1}{4}$. Not signed.
Bequeathed by Mrs. Louisa Plumley. 909–1868.

"ECCE HOMO." After Guido Reni.
Enamel, $11\frac{1}{4} \times 9$. Signed *W. Essex. P' 1837.*
Bequeathed by Mrs. Louisa Plumley. 912–1868.

LADY MARGARET FORDYCE, *née* LINDSAY. After Gainsborough.
Enamel. Rectangular, $3\frac{1}{2} \times 2\frac{7}{8}$. Signed at back *W' Essex Pinx' 1831* | *En' painter to H.R.H.* | *the Princess Augusta.* Bequeathed by Mrs. Louisa Plumley. 914–1868.

A SPORTSMAN SHOOTING. After Abraham Cooper, R.A.
Enamel. Rectangular, $1\frac{5}{8} \times 2\frac{1}{4}$. Signed *W. Essex* and dated 1824 at back.
Bequeathed by Mrs Louisa Plumley. 917–1868.

LORD BYRON (1788–1824). After Thomas Phillips, R.A.
Enamel. Rectangular, $1\frac{7}{8} \times 9\frac{1}{4}$. With inscriptions *Painted by* | *W. Essex,* . . . | . . . *AD. 1844* etc. Bequeathed by Mrs. Louisa Plumley. 921–1868.

THE COTTAGE TOILET.—*The Gentle Shepherd,* Allan Ramsay. After Sir David Wilkie, R.A.
Enamel. Rectangular, $4\frac{1}{8} \times 5\frac{1}{8}$. Signed *W. Essex. P*
Bequeathed by Mrs. Louisa Plumley. 922–1868.

PUCK.—*Midsummer Night's Dream.* After Sir Joshua Reynolds, P.R.A.
Enamel. Rectangular, $11 \times 9$ Signed *Painted by W' Essex 1847.*
Bequeathed by Mrs. Louisa Plumley. 923–1868.

CUPID DISARMED BY A NYMPH. After William Hilton, R.A.
Enamel. Rectangular, $7 \times 8\frac{1}{2}$. Signed *W. Essex. P 1831.*
Bequeathed by Mrs. Louisa Plumley. 924–1868.

GROUP OF PEASANTS. After a copy by Abraham Cooper, R.A., after Philips Wouwerman.
Enamel. Rectangular, $6\frac{7}{8} \times 8\frac{1}{4}$. Signed *W. Essex Pinx* | . . . . | *AD* (monogram) *1825.* Bequeathed by Mrs. Louisa Plumley. 925–1868.

BROOCHES AND A PIN, PAINTED WITH DOGS' HEADS AND SPORTING SUBJECTS. Mounted in gold.
Enamel, some on glass. Bequeathed by Mrs. Louisa Plumley. 926 to 926D–1868.

PINS AND A STUD, WITH DOG'S AND FOX'S HEADS.
Enamel. Given by Mr. W. Vaughan. P. 7 to 13–1912.

FLOWERS. After Nicolaes van Veerendael.
Enamel. Rectangular, $6\frac{1}{2} \times 5$. Signed *W. Essex pinx'—1824.*
Bequeathed by Mrs. Louisa Plumley. 930–1868.

FLOWERS. After Nicolaes van Veerendael.
Enamel. Rectangular, $6\frac{1}{2} \times 5$. Signed *W. Essex. pinx' 1840.*
Bequeathed by Mrs. Louisa Plumley. 931–1868.

MR. CHARLES PLUMLEY (1791–1860).
Enamel. Rectangular, $6\frac{3}{4} \times 5\frac{3}{8}$. Signed *W. Essex.* | *1860* and at the back also.
Bequeathed by Mrs. Louisa Plumley. 932–1868.

MRS. JOHNSON.
Enamel. Rectangular, $6\frac{5}{8} \times 5\frac{1}{8}$. Signed *W. Essex. P*[t] | *AD* (monogram). *1842*.
Bequeathed by Mrs. Louisa Plumley. 934–1868.

THE HOLY FAMILY. After Raphael's "La Vierge au Palmier."
Enamel. Circular. Diameter 8. Signed *W. Essex. P . . .* | *LONDON* | *1856*.
Bequeathed by Mrs. Louisa Plumley. 935–1868.

THOMAS MOORE (1779–1852), POET.
Enamel, $2\frac{7}{8} \times 2\frac{1}{4}$. Signed *W. Essex.* | *Pinx*[t] *1839*.
Bequeathed by Mrs. Louisa Plumley. 937–1868.

DAVID GARRICK (1717–1779), ACTOR. After Robert Edge Pine.
Enamel, $2\frac{1}{2} \times 2$. An inscription at the back includes the signature *W. Essex. Pinx*[t] *1835*.
Bequeathed by Mrs. Louisa Plumley. 938–1868.

MR. JAMES SILVER. After George Clint, A.R.A.
Enamel. Quasi-rectangular, $1\frac{1}{2} \times 1\frac{1}{8}$. Signed at the back *W. Essex. P.*[t] *1834*. | *Enamel painter to* | *H.R.H. the Princess Augusta.*
Bequeathed by Mrs. Louisa Plumley. 939–1868.

MR. CHARLES PLUMLEY (1791–1860).
Enamel, $2\frac{1}{2} \times 1\frac{7}{8}$. Signed *W. Essex. 1860*. Also signed at the back.
Bequeathed by Mrs. Louisa Plumley. 942–1868.

CORNELIS VAN DER GHEEST (d. 1638), ART AMATEUR. After Van Dyck.
Enamel. Rectangular, $6\frac{3}{4} \times 5\frac{1}{2}$. Signed *Painted by W. Essex. 1848*.
Bequeathed by Mrs. Louisa Plumley. 945–1868.

DAVID GARRICK (1717–1779), ACTOR. After Gainsborough.
Enamel. Rectangular, $4\frac{1}{4} \times 3\frac{1}{8}$. Signed *W. Essex* | *1856*.
Bequeathed by Mr. W. S. Louch. 1587–1871.

WILLIAM SHAKESPEARE (1564–1616). From the Chandos Portrait.
Enamel. $3\frac{7}{8} \times 3$. Bequeathed by Mr. W. S. Louch. 1588–1871.

VISCOUNT NELSON (1758–1805). After Lemuel F. Abbott.
Enamel, $3\frac{7}{8} \times 3$. Signed at the back *Painted by W. Essex. 1847* | *Enamel painter to Her Majesty* | *& H.R.H. Prince Albert.*
Bequeathed by Mr. W. S. Louch. 1589–1871.

JOHN MILTON (1608–1674), POET. After Cornelius Jonson or Janssens.
Enamel, $3\frac{3}{4} \times 3$. Signed *W. Essex. 1856*.
Bequeathed by Mr. W. S. Louch. 1590–1871.

KING GEORGE IV. (1762–1830). After Sir Thomas Lawrence, P.R.A.
Enamel, $1\frac{1}{4} \times 1\frac{1}{8}$. Jones Bequest. 638–1882.

FIELD-MARSHAL THE DUKE OF WELLINGTON (1769–1852).
Enamel, $\frac{5}{8} \times \frac{15}{16}$. Signed at the back by *W. Essex.* | *En*[r] *painter to* | *the Queen &c.* | *1852*. Bequeathed by Mrs. A. V. Jodrell. 574–1890.

HER MAJESTY QUEEN VICTORIA (1819–1901).
Enamel, in a scarf-pin, $\frac{15}{16} \times \frac{13}{16}$. Not signed in front. Bequeathed by Mrs. H. Bolckow. In the Department of Metalwork. 750–1890.

## ETHREB, B.

Probably the name or pseudonym of a nineteenth-century copyist.

A LADY IN EIGHTEENTH-CENTURY COSTUME. In the lid of a box.
On ivory. Circular. Sight measure, diameter $1\frac{1}{12}$. Signed *B. Ethreb.*
Jodrell Bequest. 576–1890.

## F., G. M.

*See* **Manini.**

## F., H.

*See* **Unknown**, No. 722–1882.

## FABER, John, the elder (1650 ?–1721).

ADMIRAL SIR GEORGE ROOKE (1650–1709). *Fig. 60.*
Pen and ink on vellum, $4\frac{5}{16} \times 3\frac{7}{16}$. Signed *J. Faber Delineavit~in | A° 1705 Chatham | 18th of August.*
Purchased under the Bequest of Captain H. B. Murray. P. 77–1920.

KING WILLIAM III. (1650–1702).
Pen and ink on vellum. Sight measure, $5\frac{1}{16} \times 3\frac{15}{16}$. Signed *J: faber cùm penna Del:t A° 17–02.* A. L. 8660.

ADMIRAL SIR JAMES WISHART (d. 1723).
Pen and ink on vellum. Sight measure, $3\frac{11}{16} \times 3\frac{1}{16}$. Signed *J Faber Delineavit A° 1704 May 4.* R. H. Stephenson Bequest. P. 91–1929.

A LADY.
Pen and ink on vellum, $4\frac{1}{16} \times 3\frac{5}{16}$. Signed *I Faber | 1712 | Oxon.*
R. H. Stephenson Bequest. P. 113–1929.

## FACHE (exhibiting 1793–1795).

SUPPOSED PORTRAIT OF ROBESPIERRE (1758–1794), French Statesman.
On ivory, $1\frac{9}{16} \times 1\frac{5}{16}$. Signed *Fache.* Given by Mr. J. Lifetree. P. 35–1922.

## FERGUSON, James (1710–1776), the astronomer.

A GENTLEMAN.
Indian ink on vellum. Sight measure, $2\frac{3}{8} \times 1\frac{15}{16}$.
R. H. Stephenson Bequest. P. 70–1929.

A GENTLEMAN.
Indian ink on vellum. Sight measure, $2\frac{1}{2} \times 2$. Dated June 1, 1750 (?), on frame. R. H. Stephenson Bequest. P. 71–1929.

A LADY.
Indian ink on vellum, $2\frac{9}{16} \times 2\frac{1}{16}$. R. H. Stephenson Bequest. P. 72–1929.

A LADY, with the initials H. B.
Indian ink on vellum, $2\frac{3}{8} \times 1\frac{15}{16}$. Dated Jan. 1746 on frame.
R. H. Stephenson Bequest. P. 73–1929.

## FERRIÈRE, François (1752–1839).

A CLERGYMAN.
On ivory, $2\frac{13}{16} \times 2\frac{9}{32}$. Signed *F. Ferriere* | *pt 1796*. P. 42–1923.

A GIRL.
On ivory, $2\frac{13}{32} \times 2\frac{1}{4}$. Signed *F. Ferriere* | *pt 1793*. P. 43–1925.

AN OFFICER.
On ivory, $3\frac{1}{8} \times 2\frac{9}{16}$. Signed *F Ferriere* | *pt 1797*.
R. H. Stephenson Bequest. P. 64–1929.

## FIELD, H. W.

SILHOUETTE PORTRAIT OF MR. ROBERT LEES (1808?–1837).
On ivory, $1\frac{9}{16} \times \frac{31}{32}$. Signed *H Field* in front. An inscription at the back reads *The late Robt Lees* | *(taken by his friend H W Field)* | *2 Strand, 1837* | *Obt-10 April 37 —aged 29*. Given by Captain Desmond Coke. P. 178–1922.

## FIELD, John (1771–1841).

SILHOUETTE PORTRAIT OF A MEMBER OF THE PENYHAN OR PENRHYN FAMILY, possibly MAJOR ARTHUR PENYHAN OR PENRHYN.
On card, $3\frac{31}{32} \times 3$. Signed *Field 2 Strand*.
Given by Captain Desmond Coke. P. 115–1922.

SILHOUETTE PORTRAIT OF A GENTLEMAN, A MEMBER OF THE PENYHAN OR PENRHYN FAMILY.
On ivory, $2\frac{5}{32} \times 1\frac{11}{16}$. Signed *Field 2 Strand*.
Given by Captain Desmond Coke. P. 116–1922.

SILHOUETTE PORTRAIT OF A LADY, A MEMBER OF THE PENYHAN OR PENRHYN FAMILY, perhaps MISS CONSTANCE PENYHAN OR PENRHYN.
On card, $3\frac{9}{16} \times 2\frac{7}{8}$. Signed *Field 2 Strand*.
Given by Captain Desmond Coke. P. 117–1922.

SILHOUETTE PORTRAIT OF A LADY, A MEMBER OF THE PENYHAN OR PENRHYN FAMILY.
On card, $3\frac{5}{8} \times 2\frac{7}{8}$. Signed *Field 2 Strand*.
Given by Captain Desmond Coke. P. 118–1922.

SILHOUETTE PORTRAIT OF A LADY, A MEMBER OF THE PENYHAN OR PENRHYN FAMILY.
On card, $3\frac{1}{2} \times 2\frac{7}{8}$. Signed *Field 2 Strand*.
Given by Captain Desmond Coke. P. 119–1922.

SILHOUETTE PORTRAIT OF A GENTLEMAN, A MEMBER OF THE PENYHAN OR PENRHYN FAMILY.
On card, $4 \times 3\frac{1}{4}$. Signed *Field 2 Strand*.
Given by Captain Desmond Coke. P. 121–1922.

SILHOUETTE PORTRAIT OF A GENTLEMAN.
On ivory, $1\frac{1}{4} \times 1\frac{13}{16}$. Signed *Field 11 Strand*.
Given by Captain Desmond Coke. P. 169–1922.

## FIELD, John (1771–1841)—*continued.*

SILHOUETTE PORTRAIT OF A GENTLEMAN.
On ivory, $1\frac{9}{16} \times \frac{11}{16}$. Signed *Field 11* Strand.
Given by Captain Desmond Coke. P. 170–1922.

SILHOUETTE PORTRAIT OF MR. LEECH (at the back of P. 178–1922).
On ivory, $1\frac{1}{16} \times \frac{15}{16}$. Signed *Field 11 Strand.* Inscribed at the back *Mr Leeh | by J Field Nº 11 | Strand March | 1831.*
Given by Captain Desmond Coke. P. 179–1922.

SILHOUETTE PORTRAIT OF A GENTLEMAN.
On ivory, $\frac{13}{16} \times \frac{9}{16}$. Signed *Field.* Inscribed at the back *Painted by | J. Field | Nº 6 Brydges St | Covent Garden.* Given by Captain Desmond Coke. P. 184–1922.

SILHOUETTE PORTRAIT OF A LADY. An early work.
On card, $3\frac{1}{4} \times 2\frac{9}{16}$. Signed *Field.* and at the back *Painted by | J Field | Nº 7 Gt Newport St | London.* P. 22–1927.

*See also, under Miers, certain silhouettes by Miers and Field.*

## FIELDING, Theodore Nathan (d. 1809 ?).

HENRY HEATON (d. 1821), MAYOR OF DONCASTER.
On ivory, $3\frac{3}{8} \times 2\frac{11}{16}$. Given by the Rev. R. Brooke. 12–1893.

## FLATMAN, Thomas (1637–1688).

THE PAINTER. *Fig. 48.*
On vellum on card, $2\frac{9}{16} \times 2\frac{1}{8}$. Signed *TF* (monogram) | *1662.*
Dyce Bequest. D. 95.

MR. RICHARD PRICE.
On vellum on card. Sight measure, $2\frac{23}{32} \times 2\frac{5}{16}$.
Salting Bequest. P. 107–1910.

A GENTLEMAN.
On vellum on card. Sight measure, $2\frac{11}{16} \times 2\frac{1}{8}$. Signed *TF* (monogram).
Salting Bequest. P. 108–1910.

A GENTLEMAN.
On vellum on card, $2\frac{15}{16} \times 2\frac{7}{16}$. Salting Bequest. P. 109–1910.

SIR ROBERT HYDE (1595–1665), CHIEF JUSTICE OF THE KING'S BENCH.
On vellum on card, $2\frac{7}{16} \times 1\frac{15}{16}$. Signed *TF* (monogram).
Salting Bequest. P. 118–1910.

SUPPOSED PORTRAIT OF SIR JOHN MAYNARD (1602–1690), SOLICITOR-GENERAL.
On vellum on card. Sight measure, $2\frac{3}{16} \times 1\frac{3}{4}$. Inscribed *TF* (monogram).
Salting Bequest. P. 122–1910.

A LADY. *Attributed to* Flatman.
On vellum on card, $3\frac{1}{16} \times 2\frac{1}{2}$. Dyce Bequest. D. 96.

## FORSTER, Charles (fl. 1709–1717).

A BOY.
Plumbago on vellum, $4\frac{13}{16} \times 3\frac{11}{16}$. Signed *C. Forster* | *Delin* ÷ | *1711*.
P. 15–1923.

## FORSTER, Thomas (fl. 1690–1713).

ALLEGED PORTRAIT OF SARAH CHURCHILL (1660–1744), *née* JENNINGS, DUCHESS OF MARLBOROUGH, but probably wrongly so-called.
Plumbago on vellum, $4\frac{1}{4} \times 3\frac{1}{4}$. Signed *T: Forster.* | *Delin:* | *1709*. 1156–1901.

ALLEGED PORTRAIT OF JOHN CHURCHILL (1650–1722), DUKE OF MARLBOROUGH, but probably wrongly so-called.
Plumbago on vellum, $4\frac{1}{2} \times 3\frac{3}{8}$. Signed *T. Forster:* | *Delin:* | *1712:* 1157–1901.

LADY ANNE CHURCHILL (d. 1716). *Fig. 66.*
Plumbago on vellum. Sight measure, $4\frac{3}{8} \times 3\frac{3}{8}$. Signed *Forster* | *Delin* | *1700*.
Captain H. B. Murray's Bequest. P. 20–1910.

A GENTLEMAN, A MEMBER OF THE BULTEEL FAMILY.
Plumbago on vellum, $4\frac{15}{32} \times 3\frac{9}{16}$. Signed *T Forster* | *Delin* | *1699*. P. 18–1921.

A GENTLEMAN.
Plumbago on vellum. Sight measure, $4\frac{7}{16} \times 3\frac{1}{4}$. Signed *T Forster* | *delin* | *1702*.
R. H. Stephenson Bequest. P. 84–1929.

A GENTLEMAN.
Plumbago on vellum. Sight measure, $4\frac{5}{16} \times 3\frac{5}{16}$. Signed *Forster* | *Delin* | *1698*.
R. H. Stephenson Bequest. P. 85–1929.

MR. G. BULTEEL.
Plumbago on vellum. Sight measure, $4\frac{7}{16} \times 3\frac{5}{16}$. Signed *T fforster* | *delin* | *1703*.
R. H. Stephenson Bequest. P. 86–1929.

MRS. BANKS OF WELWYN, a widow.
Plumbago on vellum. Sight measure, $4\frac{1}{2} \times 3\frac{1}{2}$. Signed *T Forster* | *delin* | *1702*.
R. H. Stephenson Bequest. P. 87–1929.

## FOSTER, Edward Ward (1761–1865).

SILHOUETTE PORTRAIT OF A LADY.
On paper, $2\frac{31}{32} \times 2\frac{13}{32}$. Given by Captain Desmond Coke. P. 129–1922.

MISS TAMPLIN. Profile. Drawn in July 1834 by an artist named Foster, perhaps E. W. Foster.
On card, $3\frac{1}{2} \times 2\frac{5}{8}$. Given by Miss Carolin Nias, in memory of Lady Nias.
P. 12–1927.

A GENTLEMAN. Profile. Drawn in November 1836 by an artist named Foster, perhaps E. W. Foster.
On card, $3\frac{9}{16} \times 3\frac{1}{2}$. Given by Miss Carolin Nias, in memory of Lady Nias.
P. 13–1927.

## FOX, Charles (1749–1809).

A LADY. *Fig. 129.*
On ivory, $2 \times 1\frac{3}{4}$. Signed *C.F* in front and *C. Fox pinx^t | Bristol | 1788* at the back.
10–1893.

## FREEMAN, George (1787–1868).

A GENTLEMAN, possibly the DUKE OF WELLINGTON.
On ivory. Shape irregular, $5\frac{7}{8} \times 4\frac{1}{2}$. Signed *By Geo Freeman* (signature broken).
P. 7–1910.

A CHILD. Unfinished.
On ivory, $4\frac{1}{2} \times 4\frac{1}{8}$. P. 8–1910.

## G.

A MAN IN ARMOUR. Date about 1655–1660. *Fig. 47.*
On vellum on card, $2\frac{3}{8} \times 1\frac{11}{16}$. Signed *G.* P. 34–1928.

## GAINSBOROUGH, Thomas (1727–1788).

A BOY IN VAN DYCK COSTUME. *The ascription to Gainsborough is very doubtful.*
On vellum (?) on card, $2\frac{11}{16} \times 2\frac{1}{12}$.
Given by Mr. Henry J. Pfungst, F.S.A. P. 1–1917.

## GALLAWAY, A. (fl. *c.* 1795–1812).

A LADY, A MEMBER OF THE GREIG FAMILY.
On ivory, $2\frac{3}{4} \times 2\frac{1}{4}$. Signed at the back *A: Gallaway— | pinx^t | Edin^r 6: James | Square~ | 1811.—*
P. 38–1922.

A GENTLEMAN, A MEMBER OF THE GREIG FAMILY.
On ivory, $2\frac{3}{16} \times 2\frac{1}{4}$. Signed at the back *A: Gallaway | pinx^t | Edin^r 6; James^s | Square | 1811~*
P. 39–1922.

A LADY.
On ivory, $2\frac{1}{2} \times 2$. Signed *A.G | Glasgow.*
R. H. Stephenson Bequest. P. 66–1929.

## GEORGE, Thomas (1790–1840).

MR. RICHARD BIRD (1802–1842), SOLICITOR AT CALCUTTA.
On ivory. Rectangular, $5\frac{1}{8} \times 3\frac{29}{32}$. Signed at the back *Painted by T George | London Oct^r 1826.*
Given by Mrs. Stallard, widow of Mr. Arthur Dudley Stallard, grandson of Mr. Richard Bird. P. 2–1919.

## GERBIER, Sir Balthazar (1592–1667).

PRINCE CHARLES, afterwards KING CHARLES I. (1600–1649). *Fig. 24.*
Pen and ink on vellum. Rectangular, $4\frac{1}{2} \times 3\frac{1}{8}$. Signed *Gerbier fec. 1616.*
Jones Bequest. 621–1882.

## GIBBS, H. (early 19th century).

SILHOUETTE PORTRAIT OF A GENTLEMAN.
On glass, $3\frac{15}{32} \times 2\frac{13}{32}$. With printed label at back.
Given by Captain Desmond Coke. P. 142–1922.

SILHOUETTE PORTRAIT OF A LADY.
On glass, $3\frac{15}{32} \times 2\frac{13}{32}$. With printed label at back.
Given by Captain Desmond Coke. P. 148–1922.

## GIBSON, D. (fl. 1790–1804).

A GIRL.
On ivory. Rectangular, $2\frac{13}{16} \times 2\frac{1}{8}$. Signed *Gibson | 1793.*
Bequeathed by Mrs. H. Bolckow. 751–1890.

## GÖRBITZ, Johan (1782–1853).

A BOY.
On ivory, $2\frac{3}{4} \times 2\frac{7}{16}$. Signed *J. Gorbitz 1815.* P. 26–1925.

## GREENHILL, John (1649–1676).

A MAN. *Attributed to* Greenhill.
Wash, on paper. Sight measure, $4\frac{3}{8} \times 3\frac{9}{16}$.
R. H. Stephenson Bequest. P. 97–1929.

## GRIMALDI, William (1751–1830).

LADY CAROLINE PRICE (1754/5–1826). Copy after Sir Joshua Reynolds.
On ivory, $3\frac{1}{8} \times 2\frac{1}{2}$. Signed *W Grimaldi. AR.*
Given by Mr. Henry J. Pfungst, F.S.A. P. 13–1916.

THE REV. DR. FOSTER.
On ivory, $2\frac{15}{16} \times 2\frac{3}{8}$. Inscribed at the back in an old hand *Rev: D^r Foster | By | W^m Grimaldi | 1801.* P. 75–1922.

## GROSS, Leopold (?).

DRAWING IN BLACK ON A GOLD GROUND, SHOWING THE ASCENT OF BLANCHARD'S BALLOON, 1790; WITH THE HEAD OF BLANCHARD IN SILHOUETTE. Executed about 1830.
On glass. Rectangular, $10\frac{5}{16} \times 8\frac{1}{4}$.
Given by Captain Desmond Coke. P. 122–1922.

## GUÉRIN, François (fl. 1751–1791).

TWO PASTORAL LANDSCAPES WITH FIGURES.
In oil, set in a snuff-box. Rectangular. Sight measure of each, $1\frac{3}{4} \times 2\frac{9}{16}$. One signed *F. Guérin.* Jones Bequest. 900–1882.

**GUERNIER, Louis du.** *See* **Du Guernier, Louis.**

**H.**

AN OLD GENTLEMAN; date about 1765.
On ivory, $1\frac{1}{2} / 1\frac{5}{16}$. Signed *H*. Captain H. B. Murray's Bequest. P. 32–1910.

**H., I. (fl. 1775-1786) possibly J. Hutchinson (1747-1810).**

A GENTLEMAN.
On ivory, $1\frac{15}{32} \times 1\frac{1}{16}$. Signed *IH* | *1778*. P. 58–1927.

**HAELWEG, Albert (1610 ?–1675 ?).**

CHRISTIAN IV. (1577–1648), KING OF DENMARK. From a portrait by Carel van Mander.
Pencil and Indian ink. Rectangular, $11 \times 7$. Signed *Al Haelwech del.*
R. H. Stephenson Bequest. P. 127–1929.

**HALLAM, I. (early 19th century).**

SILHOUETTE PORTRAIT OF AN OLD LADY.
Cut paper, on card, $3\frac{1}{2} \times 2\frac{1}{16}$. The name *I. Hallam* is on a brass attachment of the frame. Given by Mr. Walter Barratt, F.L.S.. P. 67–1924.

**HALLÉ, Nicolas (fl. 1781–1785).**

A LADY. *Attribution doubtful.*
On ivory, in a snuff-box. Circular. Diameter $2\frac{9}{16}$.
Mitchell Bequest. 206–1878.

**HAMILTON, Gustavus (1739–1775).**

SUPPOSED PORTRAIT OF MR. JONATHAN PYTTS (1731–1807).
On ivory, $1\frac{7}{16} \times 1\frac{1}{16}$. Signed *Ham*$^{n}$ | *(1)766*. P 47–1924.

ANTHONY BLAKE OF MENLO, CO. GALWAY.
On ivory, $1\frac{5}{16} \times 1\frac{1}{16}$. Signed *Ham*$^{n}$ | *1765*.
R. H. Stephenson Bequest. P. 27–1929.

**HAMLET, T. (fl. 1779–1815).**

SILHOUETTE PORTRAIT OF ELIZABETH ANNE TYDELL.
On glass. Sight measure, $2\frac{7}{8} \times 2\frac{5}{16}$. With engraved label at back.
Given by Captain Desmond Coke. P. 132–1923.

**HANS VAN DER BRUGHEN, Louis (1615–1658).**

ALLEGED PORTRAIT OF HENRIETTA, DUCHESS OF ORLEANS (1644–1670).
On vellum. Rectangular, $5\frac{3}{4} \times 4\frac{1}{2}$. Signed *HANS F.*
Jones Bequest. 725–1882.

## HANS VAN DER BRUGHEN, Louis (1615–1658)—*continued.*

ALLEGED PORTRAIT OF LOUISE RENÉE DE KÉROUALLE (1649–1734), DUCHESS OF PORTSMOUTH. If this miniature is correctly ascribed to Hans, it cannot depict the above lady, as she was only nine when Hans died.

On vellum. Rectangular, $5\frac{3}{4}\times4\frac{5}{8}$. Jones Bequest. 726–1882.

## HARDY, Le.

*See* Le Hardy.

## HARGREAVES, THOMAS (1775–1846).

JAMES BARTLEMAN (1769–1821), MUSICIAN.

On ivory. Rectangular, $3\frac{3}{4}\times2\frac{3}{4}$. Painted in 1817.
Given by Mr. T. Godwin. 642.

## HARRINGTON, Mrs. Sarah (fl. 1775).

SILHOUETTE PORTRAIT OF ANNA MARIA, THIRD DUCHESS OF NEWCASTLE (d. 1834).

Cut in white paper and placed over black paper, $3\frac{3}{4}\times3$.
Given by Captain Desmond Coke. P. 161–1922.

## HAUGH, George (fl. 1777–1818).

PORTRAIT OF A MAN: either by G. Haugh or representing him.

On ivory, $2\frac{9}{16}\times2\frac{1}{32}$. Inscribed *G. Haugh | Port. Painter | Doncaster* at the back.
Given by Mr. Danton Guerault. P. 34–1926.

## HAYTER, Charles (1761–1835).

A LADY AND TWO CHILDREN.

On ivory, $3\frac{1}{2}\times2\frac{13}{16}$. Signed *C Hayter 1800* in front and *C Hayter | London | 1800* at the back. P. 23–1923.

A BOY: THE SON OF A PURSER IN THE EAST INDIA COMPANY'S SERVICE. He is depicted holding the preceding miniature.

On ivory, $3\frac{7}{16}\times2\frac{3}{4}$. P. 24–1923.

A LADY.

On ivory, $2\frac{7}{16}\times1\frac{15}{16}$. Inscribed at back *C Hayter— | Jan 7 1798.*
R. H. Stephenson Bequest. P. 11–1929.

MR. MATTHEW CONSETT, SENIOR, OF NORMANBY, CLEVELAND.

Pencil. Sight measure, $4\frac{1}{4}\times3\frac{1}{4}$. Signed *C Hayter | 1802.*
R. H. Stephenson Bequest. P. 103–1929.

BOOK CONTAINING 443 DRAWINGS BY HAYTER, being for the most part studies for or records of miniatures.

In the Department of Engraving, Illustration and Design.
E. 2710 to E. 3152–1920.

NINE PORTRAITS.

Pencil. R. H. Stephenson Bequest. In the Department of Engraving, Illustration and Design. E. 594 to E. 602–1929.

## HAZLEHURST, Thomas (fl. 1760–1818).

A LADY.
On ivory, $2\frac{11}{16} \times 2\frac{5}{16}$. Signed *T. H.* P. 48–1921.

A GENTLEMAN.
On ivory, $2\frac{27}{32} \times 2\frac{3}{16}$. Signed *T. H.* P. 49–1921.

A CHILD.
On ivory, $3\frac{1}{8} \times 2\frac{1}{2}$. Signed *T. H.* P. 6–1926.

A LADY. *Fig. 105.*
On ivory, $2\frac{1}{2} \times 2$. Signed *T. H.* P. 47–1927.

## HEAPHY, Thomas (1775–1835).

A GENTLEMAN.
On ivory, $3\frac{29}{32} \times 3\frac{1}{16}$. Signed *T Heaphy 1815.* P. 5–1929.

A LADY.
On ivory, $3 \times 2\frac{1}{4}$. Signed *T H: 1803* in front and inscribed *Painted by T Heaphy | Portrait Painter to the Prince of Wales | 83 Charlotte Street Rathbone Place | London 1803* at the back. P. 150–1929.

## HEMINGTON, Miss Charlotte.

*See* Avarne, Mrs.

## HEPBURN-EDMUNDS, Miss Nellie M., V.P.R.M.S.

MISS EILEEN MARSHALL IN EARLY VICTORIAN DRESS.
On ivory. Rectangular, $5 \times 3\frac{15}{16}$. Signed *N. H. Edmunds. | 12* (i.e. *1912*).
Given by the Earl of Minto. P. 71–1924.

## HILL, Mrs. Diana (fl. 1785–1791).

MR. HARRIOTT, probably LIEUTENANT JOHN HARRIOTT OF THE ROYAL MARINES. *Fig. 119.*
On ivory, $1\frac{7}{8} \times 1\frac{5}{16}$. Signed *D H | 1791.* P. 126–1920.

A GIRL.
On ivory, $3\frac{5}{8} \times 2\frac{3}{4}$. P. 139–1929.

## HILLIARD, Nicholas (1547 ?–1619).

QUEEN ELIZABETH (1533–1603). *Fig. 5.*
On vellum on playing card, $3\frac{3}{4} \times 2\frac{1}{4}$. 4404–1857.

QUEEN ELIZABETH (1533–1603). *Fig. 4.*
On vellum on playing card, $2\frac{3}{4} \times 2\frac{1}{8}$. Jones Bequest. 622–1882.

MRS. HOLLAND, MAID OF HONOUR TO QUEEN ELIZABETH. Dated 1593.
On vellum on playing card, $2\frac{9}{32} \times 1\frac{29}{32}$. Salting Bequest. P. 134–1910.

## HILLIARD, Nicholas (1547 ?–1619)—*continued.*

SIR CHRISTOPHER HATTON (1540–1591), LORD CHANCELLOR. Full length.

On vellum on playing card. Sight measure, $2\frac{3}{16} \times 1\frac{15}{32}$.
Salting Bequest. P. 138–1910.

RICHARD HILLIARD (1519–1594), FATHER OF THE ARTIST, aged 58. Dated 1577. *Fig. 2.*

On vellum on card. Circular. Sight measure, diameter, $1\frac{21}{32}$.
Salting Bequest. P. 154–1910.

THE ARTIST, aged 30. Dated 1577. *Fig. 1.*

On vellum on card. Circular. Sight measure, diameter, $1\frac{15}{32}$. Signed with a cursive monogram *NH.* Salting Bequest. P. 155–1910.

A GENTLEMAN. Full length. *Fig. 6.*

On vellum on card, $5\frac{5}{16} \times 2\frac{15}{16}$. Inscribed *Dat poenas laudata fides.*
Salting Bequest. P. 163–1910.

JOHN CROKER OF BARTON, OXON., AND HIS WIFE FRANCES, FIFTH DAUGHTER OF SIR WILLIAM KINGSMILL OF SYDMONTON. *Ascribed to* Hilliard.

On vellum on card. Sight measure, $1\frac{7}{8} \times 1\frac{1}{2}$; $1\frac{21}{32} \times 1\frac{21}{32}$. Salting Bequest.
P. 139–1910.

KING JAMES I. (1566–1625). *An old copy, perhaps after* Hilliard or Isaac Oliver.

On vellum on card, $2\frac{5}{32} \times 1\frac{15}{32}$. Salting Bequest. P. 147–1910.

## HOBDAY, William Armfield (1771–1831).

SUPPOSED PORTRAIT OF GEORGE, SIXTH EARL OF CARLISLE (1773–1848). Possibly by Chinnery, *q.v.* *Formerly ascribed to* Cosway.

On ivory, $2\frac{3}{4} \times 2\frac{3}{8}$. 611.

THE ARTIST.

On card. Rectangular, $6\frac{3}{16} \times 4\frac{3}{32}$. Signed *W Hobday pinxt* in front; inscribed *Likeness of* | *W^m Hobday* | *done by himself* | *1793* at the back. P. 32–1924.

## HOLBEIN, Hans (1497 ?–1543).

ANNE OF CLEVES (1515–1557), FOURTH QUEEN OF HENRY VIII. Painted about 1539. *Fig. 3.*

On vellum. Circular. Sight measure, diameter, $1\frac{23}{32}$. In turned ivory case.
Salting Bequest. P. 153–1910.

A MAN, perhaps a goldsmith called JOHN OF ANTWERP. *Style of* Holbein.

Oil on panel, nearly circular, $5\frac{3}{32} \times 4\frac{29}{32}$. Salting Bequest. P. 158–1910.

## HOLBEIN, Hans (1497 ?–1543)—*continued.*

CHRIST APPEARING TO MARY MAGDALENE. *Copy* of an oil painting by Holbein at Hampton Court.
On vellum on card. Rectangular, $7\frac{1}{16} \times 8\frac{7}{8}$.
Given by Mr. Frederick Tessier. P. 68–1920.

QUEEN JANE SEYMOUR (d. 1537). *After* Holbein.
Enamel. Rectangular, $3\frac{1}{4} \times 2\frac{3}{4}$. Jodrell Bequest. 583–1890.

## HONE, Horace, A.R.A. (1756–1825).

AN OLD GENTLEMAN.
On ivory, $1\frac{5}{8} \times 1\frac{1}{16}$. Given by Mr. Murray Marks. 1097–1903.

A GENTLEMAN. Belonged to Tyrone Power (1797–1841), the actor.
On ivory, $2\frac{15}{16} \times 2\frac{1}{16}$, in lid of a snuff-box. Signed *HH* (monogram) | *1785* (?).
Given by Mrs. John Forster. F. 144.

COLONEL MARSTON WHEN A BOY. *Fig. 125.*
On ivory. Sight measure, $1\frac{15}{16} \times 1\frac{5}{8}$. Signed *HH* (monogram) | *1785*.
Salting Bequest. P. 97–1910.

A MILITARY OFFICER.
On ivory, $2\frac{5}{8} \times 2\frac{1}{16}$. Signed *HH* (monogram) | *1799*. P. 6–1914.

LADY STEWART. *The attribution to Hone is doubtful.*
On ivory. Sight measure, $1\frac{5}{8} \times 1\frac{11}{32}$. Salting Bequest. P. 79–1910.

## HONE, Nathaniel, R.A. (1718–1784).

A GENTLEMAN. *Fig. 75.*
Enamel, $1\frac{5}{8} \times 1\frac{3}{8}$. Signed *NH* (monogram) | 1749. Transferred from the Museum of Practical Geology, Jermyn Street. 4905–1901.

A LADY.
Enamel, $1\frac{11}{16} \times 1\frac{5}{16}$. Signed *NH* (monogram). | *1749*. 29–1902.

A LADY. The background retouched. *Fig. 85.*
On ivory. Sight measure, $1\frac{15}{32} \times 1\frac{7}{32}$. Signed *NH* (monogram). | *1760*.
P. 13–1914.

A LADY. *Fig. 83.*
Enamel, $1\frac{1}{4} \times 1\frac{3}{32}$. Signed *NH* (monogram). | *1761*.
H. L. Florence Bequest. P. 77–1917.

A GENTLEMAN, perhaps MR. RICHARD MILLES.
On ivory. Sight measure, $1\frac{1}{4} \times 1\frac{1}{16}$. Signed *NH* (monogram) | *1765*.
P. 36–1923.

## HOSKINS, John (d. 1664).

A GENTLEMAN.
On vellum on playing card, $1\frac{5}{8} \times 1\frac{1}{4}$. Signed *IH* (monogram). The monogram consists of a dotted *I* traversing the bar of an *H*. 679.

## HOSKINS, John (d. 1664)—*continued.*

EDWARD SACKVILLE, FOURTH EARL OF DORSET (1590–1652). After Van Dyck.

On vellum on card, $3\frac{15}{16} \times 3\frac{7}{32}$. Signed *IH* (monogram). The monogram consists of an *H* with a dot above the first vertical stroke.

Salting Bequest. P. 104–1910.

LADY CATHERINE HOWARD (d. 1650), WIFE OF LORD GEORGE STUART, SEIGNEUR D'AUBIGNY (d. 1642), and subsequently of JAMES, VISCOUNT NEWBURGH (d. 1670).

On vellum on card, $3\frac{11}{32} \times 2\frac{5}{8}$. Signed *IH* (monogram). The monogram consists of an *H* with a dot above the first vertical stroke.

Salting Bequest. P. 105–1910.

A LADY.

On vellum on card, $2\frac{9}{16} \times 2\frac{3}{32}$. Signed *IH*. Salting Bequest. P. 117–1910.

SIR GEORGE HERON.

On vellum on card. Sight measure, $2\frac{7}{32} \times 1\frac{15}{16}$. Signed *IH* (monogram). The monogram consists of an *H* with a dot above the first vertical stroke.

Salting Bequest. P. 128–1910.

A LADY, formerly supposed to represent MARY SIDNEY, COUNTESS OF PEMBROKE. *A copy.*

On vellum on card, $2\frac{1}{8} \times 1\frac{7}{8}$. Inscribed with a monogram like that of Hoskins.

Jones Bequest. 617–1882.

CHARLES II. (1630–1685), when a boy. *Not by* Hoskins, but perhaps copied from a miniature by him.

On vellum on card. Sight measure, $3 \times 2\frac{11}{32}$. Salting Bequest. P. 115–1910.

## HOUGHTON and BRUCE (late 18th century).

SILHOUETTE PORTRAIT OF A GENTLEMAN.

On plaster. Sight measure, $3\frac{3}{4} \times 2\frac{15}{16}$. With engraved label at back.

Given by Captain Desmond Coke. P. 39–1927.

## HOWIE, J. (early 19th century).

SILHOUETTE PORTRAIT OF A GENTLEMAN.

On card, $3\frac{1}{32} \times 2\frac{1}{2}$. Stamped at the back with the artist's name and address.

P. 5–1926.

## HUAUT, Les Frères.

The Museum possesses works by these artists, in the Departments of Metalwork and Ceramics, but not being independent miniatures they are not detailed here.

## HUDSON, N.

A LADY. Probably a copy after John Downman, A.R.A.

Pencil and water-colour, $9\frac{5}{16} \times 8\frac{1}{16}$. Signed *N Hudson | 1782.*

R. H. Stephenson Bequest. P. 128–1929.

## HUET VILLIERS, J. F. M.

*See* Villiers.

## HULL, Thomas H. (fl. 1775–1827).

THE HON. JOHN MONCKTON (1739–1830) OF FINESHADE. *Fig. 145.*
On ivory, $2\frac{3}{8} \times 1\frac{7}{8}$. Signed *Hull*. Dated 1798 on the frame. 1051–1905.

A GENTLEMAN.
On ivory, $2\frac{13}{16} \times 2\frac{1}{16}$. Signed *Hull* | *1797* (?). P. 11–1922.

A GENTLEMAN. *Somewhat in the style of* Hull.
On ivory. Sight measure, $2\frac{3}{8} \times 1\frac{13}{16}$. R. H. Stephenson Bequest. P. 34–1929.

## HUMPHRY, Ozias, R.A. (1742–1810).

A LADY.
On ivory, $1\frac{1}{2} \times 1\frac{1}{4}$. Signed *OH* (monogram).
Given by the Trustees of the Soulages Collection. 35–1868. (690).

WARREN HASTINGS (1732–1818), GOVERNOR-GENERAL OF INDIA. Unfinished.
On ivory. Rectangular, $6\frac{9}{16} \times 4\frac{11}{16}$. 996–1897.

MRS. WARREN HASTINGS (1747 ?–1837), *née* ANNA MARIA APOLLONIA CHAPUS(S)ET ; formerly WIFE OF BARON IMHOFF. Unfinished.
On ivory. Sight measure, $3\frac{1}{4} \times 2\frac{9}{16}$. 997–1897.

MR. JOHN FREEMAN (b. 1727). *Fig. 82.*
On ivory, $1\frac{9}{16} \times 1\frac{5}{16}$. Painted in 1771. Salting Bequest. P. 75–1910.

THOMAS TYERS (1726–1787), JOINT PROPRIETOR OF VAUXHALL GARDENS.
Water-colour on paper. Oval on rectangular card, $9\frac{1}{4} \times 8\frac{3}{8}$.
R. H. Stephenson Bequest. P. 126–1929.

## ISABEY, Jean Baptiste (1767–1855).

JANE ELIZABETH SCOTT (1773 ?–1824), WIFE OF EDWARD, FIFTH EARL OF OXFORD.
On ivory, $2\frac{11}{16} \times 2$. Signed *Isabey*.
Bequeathed by Lady Langdale, her daughter. 75–1873.

NAPOLEON I. (1769–1821). *A copy.*
On ivory. Circular. Diameter, $2\frac{3}{12}$. Given by Lady (Helen) Seton.
P. 6–1915.

## JAGGER, Charles (1770–1827).

BADULEY TOWNSEND ROGERS (1811–1830), SON OF CAPTAIN WILLIAM ROGERS, R.N.
On ivory, $2\frac{1}{2} \times 2\frac{1}{8}$. Given by Miss Anna Newton. 1641–1903.

## JAGGER, Charles (1770–1827)—*continued.*

A REPLICA OF NO. 1641–1903.
Given by Miss Anna Newton. 1642–1903.

HENRY EYRE (d. 1830), of Botley Grange, Hants.
On ivory, $3 \times 2\frac{5}{16}$. Signed *Jagger*. Given by Mr. Douglas Eyre. P. 80–1922.

MISS FRANCES SULYARDE (d. 1832), of Haughley Park, WIFE OF SIR GEORGE WILLIAM STAFFORD-JERNINGHAM, BART., who was afterwards BARON STAFFORD.
On ivory, $2\frac{29}{32} \times 2\frac{1}{4}$. Signed *Jagger pinx*
Purchased under the Bequest of Captain H. B. Murray. P. 55–1923.

A GENTLEMAN, A MEMBER OF THE BARRATT FAMILY.
On ivory, $2\frac{21}{32} \times 2\frac{1}{16}$. Signed *Jagger*.
Given by Mr. Walter Barratt, F.L.S. P. 66–1924.

## JANVRY, H. de (working *c.* 1793–1800).

MRS. FITZHERBERT, WIFE OF GEORGE IV., *née* SMYTHE. Profile en grisaille.
On ivory. Sight measure, $2\frac{15}{16} \times 2\frac{5}{16}$. Signed *JH* (monogram). *1796.*
R. H. Stephenson Bequest. P. 46–1929.

## JEAN, Philip (1755–1802).

A CHILD.
On ivory. Sight measure, $1\frac{5}{8} \times 1\frac{7}{32}$. Signed *P—Jean. 1787.*
Salting Bequest. P. 95–1910.

A GENTLEMAN.
On ivory, $2\frac{7}{8} \times 2\frac{3}{8}$. Signed *P. Jean | pinx | 1796* at the back. P. 46–1922.

A GENTLEMAN.
On ivory, $2 \times 1\frac{9}{16}$. Signed *P Jean 1797.*
Given by Mr. Danton Guerault. P. 93–1922.

## JEFFRESON.

SILHOUETTE PORTRAIT OF MRS. KINGSTON. Taken at Midhurst, 22nd May 1819.
On card, $3\frac{5}{16} \times 2\frac{23}{32}$. P. 17–1928.

SILHOUETTE PORTRAIT OF A GENTLEMAN.
On card, $3\frac{9}{16} \times 2\frac{25}{32}$. With fragmentary label of the artist at the back.
P. 18–1928.

## JOHNS (fl. *c.* 1790–1798).

MR. B— R— M—.
On ivory, $2\frac{15}{16} \times 2\frac{3}{8}$. Signed *Johns.* P. 32–1927.

MRS. B— R— M—, wearing the miniature No. P. 32–1927.
On ivory, $2\frac{15}{16} \times 2\frac{3}{8}$. Signed *Johns.* P. 33–1927.

## JOHNSON, Robert (1770–1796).

A YOUNG LADY.
On ivory, $3\frac{1}{8} \times 2\frac{3}{8}$. 233–1894.

## JUDLIN, Alexis (exhibiting 1773–1776).

CHARLES D'ÉON DE BEAUMONT (1728–1810), called the CHEVALIER D'ÉON. Stated to have been painted from life in London, 1776.
On ivory. Sight measure, $1\frac{7}{16} \times 1\frac{1}{8}$. R. H. Stephenson Bequest. P. 31–1929.

## KAUFFMANN, Maria Anna Angelica Katharina, R.A. (1741–1807).

A FEMALE FIGURE. *After* Kauffmann.
On paper, $4\frac{1}{8} \times 3\frac{5}{8}$. Given by Mr. Arthur Myers Smith. In the Department of Engraving, Illustration and Design. E. 2620–1917.

## KENDRICK, Miss Emma Eleonora (1787 ?–1871).

LADY CAROLINE LAMB (1785-1828), AUTHORESS.
On ivory. Rectangular, $5\frac{1}{4} \times 3\frac{13}{16}$. Inscribed at the back with the sitter's name and *Miss Emma Eleonora Kendrick | Pinxit 6 Upper Marylebone Street | Fitzroy Square.*
Given by Mr. Danton Guerault. P. 96–1922.

## KETTERLIN, Louis (d. 1799).

EDWARD TURNOUR GARTH (d. 1788), FIRST EARL WINTERTON.
On ivory, $1\frac{1}{2} \times 1\frac{3}{4}$. Signed *Ketterlin 1765.*
Given by Mr. Danton Guerault. P. 27–1924.

## KEYMER, R. (fl. 1795–1805).

T. J. IRWINE, K.B.
On card, $2\frac{1}{16} \times 1\frac{11}{16}$. With the artist's trade card at the back. P. 13–1922.

## KIRCHHOFFER, Henry, R.H.A. (1781–1860).

AN OFFICER.
On ivory, $2\frac{1}{2} \times 2\frac{1}{8}$. Inscribed at the back *Cork | 4th June 1805 | Kirkhoffer* (sic) | *Pinx*
P. 164–1929.

## KITCHINGMAN, John (1741 ?–1781).

A GENTLEMAN.
On ivory, $2\frac{1}{16} \times 1\frac{13}{16}$. Signed *J. K | 1766.* Given by Mr. Richard Hewitt.
P. 1–1911.

## KLINGSTEDT, Carl Gustav (1657–1734).

A LADY. *Style of* Klingstedt.
On vellum, $2\frac{5}{16} \times 3\frac{3}{8}$. Given by Mr. Bernard Falk. P. 82–1927.

## KNELLER, John Zachary (1635–1702).

KING WILLIAM III. (1650–1702).
Oil on copper, $3\frac{5}{8} \times 3\frac{1}{32}$. Signed *IZK*. P. 37–1923.

THE DUCHESS OF MANCHESTER (d. 1720), *née* DODINGTON GREVILLE.
Oil on copper, $3\frac{11}{16} \times 3$. Signed *IZK*. Given by Mr. J. Lifetree. P. 58–1923.

## KOERTEN (BLOK), Joanna (1650–1715).

THE VIRGIN AND CHILD WITH ST. JOHN.
Paper cutting between crystals, $2\frac{3}{4} \times 2\frac{1}{4}$. Dated 1703.
Bequeathed by Mrs. Louisa Plumley. 953–1868.

## LACON, J. (d. 1760 ?).

MISS SARAH VERNEY.
On ivory, $1\frac{3}{4} \times 1\frac{1}{2}$. Signed *J. Lacon | 1756.* P. 74–1924.

## LEA (of Portsmouth).

SILHOUETTE PORTRAIT OF A LADY.
On glass. Sight measure, $3\frac{13}{16} \times 3$. Given by Captain Desmond Coke.
P. 146–1922.

SILHOUETTE PORTRAIT OF A NAVAL OFFICER.
On glass. Sight measure, $3\frac{23}{32} \times 2\frac{15}{16}$. Given by Captain Desmond Coke.
P. 149–1922.

## LEAKEY, James (1775–1865).

MISS SOPHIA WESTLAKE ARUNDELL (1809–1825).
Oil on ivory. Rectangular, $4\frac{5}{16} \times 3\frac{5}{16}$. P. 61–1923.

## "LECONTE."

*See page 101.*

## LEE, Joseph (1780–1859).

THE MAGDALEN. After Guido Reni.
Enamel. Rectangular, $9\frac{3}{4} \times 8\frac{1}{8}$. Signed front and back and dated 1823 at back.
Bequeathed by Mrs. Louisa Plumley. 929–1868.

## LE HARDY, Thomas (fl. *c.* 1790–1807).

THE REV. ANTHONY KEIGHLEY THOMAS, D.D.
On ivory, $2\frac{9}{16} \times 2\frac{5}{32}$. Signed *le Hardy | 1790.* P. 63–1924.

A YOUTH. *Fig. 143.*
On ivory, $2\frac{13}{16} \times 2\frac{5}{16}$. Signed *Le Hardy 1798.* P. 5–1927.

## LENS, Andrew Benjamin (1713 ?–after 1779 ?).

A GENTLEMAN.
On ivory, $1\frac{15}{32} \times 1\frac{9}{32}$. Signed *ABL* (monogram). P. 48–1923.

## LENS, Bernard, the elder (1659–1725).

RICHARD NEWCOURT (d. 1716), author of the *Repertorium Ecclesiasticum.*
Indian ink on vellum, $4\frac{15}{16} \times 4\frac{3}{8}$. Inscribed in front *B. Lens. sen^r delin. ad vivum* and in Horace Walpole's writing at the back *Rich^d Newcourt. Author of the Repertorium.* P. 15–1925.

## LENS, Bernard, the younger (1682–1740).

SARAH CHURCHILL (1660–1744), *née* JENNINGS; DUCHESS OF MARLBOROUGH.
On ivory, $2\frac{7}{8} \times 2\frac{1}{4}$. Signed *BL* (monogram). Jones Bequest. 610–1882.

SARAH CHURCHILL (1660–1744), *née* JENNINGS; DUCHESS OF MARLBOROUGH. Full length. *Fig. 65.*
On vellum. Rectangular, $16 \times 10\frac{1}{2}$. Signed in front *Bernard Lens Fecit Dec 31 : 1720 :* and inscribed on the back-board *Bernard Lens Fecit advium* (sic) *et Londini | Dec y^e 31 1720.* Jones Bequest. 627–1882.

LADY JANE CODD, WHEN A CHILD. *Fig. 71.*
On ivory, $3 \times 2\frac{1}{8}$. Dyce Bequest. D. 97.

COLONEL KELLET. *Fig. 73.*
On ivory, $2\frac{11}{16} \times 2\frac{1}{16}$. Dyce Bequest. D. 98.

ANDREW BENJAMIN LENS (b. 1713?, d. after 1779?), SON OF THE ARTIST, AGED ABOUT 10. *Fig. 74.*
On vellum on card. Rectangular, $4\frac{1}{16} \times 3\frac{1}{32}$. Signed *BL* (monogram); inscribed at the back *A . . B . . . . . in Lens | . . . . . | May 25 1723 | B Lens Fecit.* P. 40–1922.

THE COUNTESS OF CARLISLE. *Not by* Lens, but perhaps a *copy* after him
On ivory, $2\frac{1}{4} \times 1\frac{5}{8}$. Dyce Bequest. D. 124.

SO-CALLED PORTRAIT OF MARY STUART (1542–1587), QUEEN OF SCOTS. *Style of* Bernard Lens. Painted about 1720.
On ivory, $2\frac{5}{16} \times 2\frac{7}{8}$, in the lid of a snuff-box. Jones Bequest. 902–1882.

## LENS, Peter Paul (fl. 1729–1750).

A GENTLEMAN, A MEMBER OF THE EYRE FAMILY.
On ivory. Sight measure, $1\frac{17}{32} \times 1\frac{5}{16}$. Signed *PL* (monogram).
Salting Bequest. P. 127–1910.

A RAGGED BOY. *Fig. 79.*
On ivory. Circular. Diameter $1\frac{25}{32}$. Signed *PL* (monogram). | *1744* and signed at the back *P. Lens Pin . . | . . . 5.* P. 8–1920.

**LENS, Peter Paul (fl. 1729–1750)—*continued.***

A LITTLE GIRL.
On ivory, $1\frac{1}{2} \times 1\frac{11}{32}$. Signed *P Lens | 1735.* P. 7–1923.

A YOUNG MAN, with initials E. E.
On ivory. Sight measure, $1\frac{1}{2} \times 1\frac{5}{16}$. Signed with monogram *PL.*
R. H. Stephenson Bequest. P. 23–1929.

A GENTLEMAN.
On ivory. Sight measure, $1\frac{5}{8} \times 1\frac{3}{8}$. Signed *PL* (monogram).
R. H. Stephenson Bequest. P. 65–1929.

**LESLIE, Charles Robert, R.A. (1794–1859).**

THE PRINCESS ROYAL, afterwards THE EMPRESS FREDERICK OF GERMANY (1840–1901). Sketch for the picture of "The Christening."
Oil on millboard. Circular. Diameter $3\frac{1}{2}$. Dated at back 20 Feb., 1841.
Sheepshanks Gift. 126.

**LE SUEUR.**

ENAMEL PAINTINGS OF GROUPS IN THE DUTCH STYLE, on a French snuff-box given by the Marquess of Granby to Brice Fisher, in 1764.
Size of rectangular box, $3\frac{1}{4} \times 2\frac{3}{8}$. One of the paintings is signed *Le Sueur.*
Jones Bequest. 910–1882.

**LETHBRIDGE, Walter Stephens (1772–1831 ?).**

A LADY.
On ivory, $2\frac{15}{16} \times 2\frac{3}{8}$. Signed at the back *W S Lethbridge | Pinxit | 391 Strand | London.*
P. 43–1922.

**LEUTIN (?), C.**

A NAVAL OFFICER, *c.* 1790.
On ivory, $1\frac{5}{8} \times 1\frac{5}{16}$. Signed *C. Leutin.* | *fecit* apparently. In the Department of Metalwork. 946–1888.

**LIÉNARD, Mademoiselle Sophie (exhibiting 1842–1845).**

POPE PIUS VII. (1742–1823).
Enamel on porcelain, $5\frac{5}{8} \times 4\frac{3}{8}$. Signed *S^e Liénard.*
Bequeathed by Mrs. Louisa Plumley. 913–1868.

**LINNELL, John (1792–1882).**

MISS AUGUSTA HARVEY, who married in 1827, Sir Harry Dent Goring, Bart., and subsequently Edward John Trelawney.
On ivory. Rectangular, $5\frac{7}{8} \times 4\frac{1}{8}$. Signed *I. LINNELL. F. 1827.* Given by Lieut.-Col. C. F. Call, through the National Art Collections Fund.
P. 24–1926.

**LIOTARD, Jean Étienne (1702–1789).**

See No. 229–1878, page 83.

## LISSIGNOL, Jean Abraham (1749–1819).

THE BIRTH OF CUPID.
Enamel plaque, $2\frac{1}{8} \times 1\frac{7}{8}$. Signed *Lissignol*. Transferred from the Museum of Practical Geology, Jermyn Street. In the Department of Metalwork.
4865–1901.

A CLASSICAL SUBJECT.
Enamel, on a snuff-box. Octagonal. Sight measure, $1\frac{7}{8} \times 3$. Signed *Lissignol*. Given by Mrs. Carew from the Farquhar Matheson Collection. In the Department of Metalwork. M. 299–1921.

## LOGGAN, David (1635 ?–1692).

A GENTLEMAN, PERHAPS A MEMBER OF THE VERNEY FAMILY.
Plumbago on vellum, $7\frac{1}{8} \times 4\frac{5}{8}$. Signed *DL : f | 16—*. 1158–1901.

JAMES BUTLER (1665–1745), SECOND DUKE OF ORMONDE. *Fig. 59.*
Plumbago on vellum, $4\frac{11}{12} \times 3\frac{11}{16}$. Signed *DL del | 1682*. P. 101–1920.

A GENTLEMAN.
Plumbago on vellum, $5\frac{1}{16} \times 4\frac{1}{8}$. P. 18–1927.

ALLEGED PORTRAIT OF CARDINAL MAZARIN (1602–1661), STATESMAN.
Plumbago on vellum, $6\frac{1}{2} \times 5\frac{1}{8}$. Signed *D Logga(n) | 1659*.
R. H. Stephenson Bequest. P. 93–1929.

A MAN IN AN ACADEMIC GOWN.
Plumbago on vellum. Sight measure, $4\frac{7}{8} \times 3\frac{7}{8}$. Signed *D. Loggan | invenit* (?) | *1681*. R. H. Stephenson Bequest. P. 94–1929.

## LUND, F. C. (*or* C. F.).

A GENTLEMAN.
On ivory. Rectangular, $3\frac{5}{16} \times 2\frac{13}{16}$. Signed *FC* (monogram). *LUND. pinx : | Nov : 1803*. Given by Mr. Danton Guerault. P. 145–1929.

## M., A. (French, 19th Century).

JEAN RACINE (1639–1699), DRAMATIC POET. After Largillière.
Enamel, $2\frac{5}{8} \times 2$. Signed *AM*. Jones Bequest. 693–1882.

## M., D.

A MAN.
On vellum on card, $2\frac{5}{16} \times 1\frac{7}{8}$. Signed *DM* (monogram): | *1665*. The frame is enamelled with a landscape. P. 74–1928

## MABBET, Richard (exhibiting 1780–1781).

A LADY.
On ivory, $1\frac{11}{12} \times 1\frac{7}{16}$. Signed *RM | 1780*. Given by Mr. Danton Guerault.
P. 26–1924.

## McMOR(E)LAND, Patrick John (1741–1809 or later).

A GENTLEMAN.
On ivory, $1\frac{7}{16} \times 1\frac{3}{16}$. Signed *P. M.* Given by Mr. Danton Guerault. P. 28–1924.

A LADY. *Fig. 110.*
On ivory, $1\frac{18}{32} \times 1\frac{9}{32}$. Signed *P. M'.* P. 153–1929.

## MACPHERSON, James (?).

A LADY IN GERMAN (?) COURT COSTUME.
Enamel, $2\frac{1}{32} \times 1\frac{31}{32}$. Signed *Macpherson Pinx.* Date about 1750. P. 154–1929.

## MANINI, Gaetano (1730 ?–1790 ?).

FRANCIS I. (1708–1765) OF LORRAINE, EMPEROR OF GERMANY.
Enamel, $1\frac{3}{4} \times 1\frac{1}{8}$. Signed at the back *G. M. F.* | *1754.* 2023–1855.

## MARTIN. Probably Antoine Martin, who exhibited in 1796, or François Martin, who exhibited in 1810 and 1814.

A GENTLEMAN.
On ivory. Circular. Diameter $2\frac{23}{32}$. Signed *Martin an X.* (i.e. 1802-3). P. 41–1922.

## MEYER, Jeremiah, R.A. (1735–1789).

MR. FRANCIS CHARTERIS (1749–1808), AGRICULTURIST.
On ivory, $1\frac{3}{16} \times 1$. Dated 1771 on the frame. 608–1902.

MRS. CARRUTHERS.
On ivory, $2\frac{1}{2} \times 2$. 670–1904.

A LADY IN A WHITE DRESS. Unfinished.
On ivory. Sight measure, $3\frac{15}{32} \times 2\frac{3}{4}$. Salting Bequest. P. 77–1910.

A GENTLEMAN. *Fig. 121.*
On ivory. Sight measure, $1\frac{19}{32} \times 1\frac{3}{8}$.
Purchased under the Bequest of Captain H. B. Murray. P. 70–1920.

THE REV. TRISTRAM LAND (1729–1812). *Attributed to* Meyer.
On ivory, $\frac{31}{32} \times \frac{9}{16}$. Bequeathed by Miss Dorothy Nancy Land. P. 1–1922.

KING GEORGE III. (1738–1820). *Attributed to* Meyer.
On ivory. Sight measure, $1\frac{3}{16} \times 1$. R. H. Stephenson Bequest. P. 51–1929.

A MAN IN A CHANCELLOR'S (?) ROBE.
Enamel, $1\frac{5}{16} \times 1\frac{5}{32}$. Signed *Meyer* | *72.* P. 182–1929.

## MIEREVELT, Michael (1567–1641).

A GENTLEMAN. *Attributed to* Mierevelt.
Oil on silver (?). Sight measure, $1\frac{15}{16} \times 1\frac{17}{32}$. Salting Bequest. P. 166–1910.

## MIERS, John (d. 1821).

*N.B.—All the items by Miers are Silhouettes. Some may have been executed by the firm after John Miers' death.*

A GENTLEMAN.
On plaster, $3\frac{3}{8} \times 2\frac{9}{16}$. Given by Captain Desmond Coke. P. 110–1922.

A LADY.
On plaster, $3\frac{13}{32} \times 2\frac{1}{2}$. Given by Captain Desmond Coke. P. 111–1922.

DR. W. NICOL, D.D.
On plaster, $3\frac{7}{16} \times 2\frac{3}{4}$. Given by Captain Desmond Coke. P. 112–1922.

A GENTLEMAN.
On plaster, $3\frac{5}{8} \times 2\frac{9}{16}$. Given by Captain Desmond Coke. P. 113–1922.

MASTER JONES (?).
On plaster, $3\frac{13}{16} \times 2\frac{19}{32}$. Given by Captain Desmond Coke. P. 114–1922.

GENERAL GEORGE DICK. By Miers and Field.
On plaster. Sight measure, $3\frac{7}{16} \times 2\frac{19}{32}$. Painted in May 1824. With manuscript label at back, address 111 Strand. Given by Captain Desmond Coke. P. 134–1922.

A GENTLEMAN. By Miers and Field.
On plaster. Sight measure, $3\frac{5}{32} \times 2\frac{5}{8}$. With engraved label at back, address 111 Strand. Given by Captain Desmond Coke. P. 136–1922.

BISHOP DOUGLAS (1727–1807) OF TILWHILLEY, BISHOP OF SALISBURY.
On plaster. Sight measure, $3\frac{3}{8} \times 2\frac{13}{16}$. Given by Captain Desmond Coke. P. 138–1922.

A LADY, whose initials were H. W.
On plaster, $3\frac{13}{32} \times 2\frac{13}{16}$. With engraved label at back, address 111 Strand. Given by Captain Desmond Coke. P. 139–1922.

MR. CALVERT.
On plaster. Sight measure, $3\frac{7}{16} \times 2\frac{7}{16}$. Given by Captain Desmond Coke. P. 140–1922.

A GENTLEMAN.
Cut out of black paper and stuck on card. Rectangular, $5\frac{3}{8} \times 4\frac{13}{32}$. Given by Captain Desmond Coke. P. 141–1922.

WILLIAM BRAY (1736–1832), THE ANTIQUARY.
On plaster. Sight measure, $3\frac{1}{4} \times 2\frac{9}{16}$. With engraved label at back, address 111 Strand. Given by Captain Desmond Coke. P. 143–1922.

A GENTLEMAN.
On plaster, $3\frac{9}{16} \times 2\frac{7}{8}$. With engraved label at back, address 111 Strand. Given by Captain Desmond Coke. P. 144–1922.

A GENTLEMAN.
On plaster, $3\frac{1}{4} \times 2\frac{5}{8}$. With engraved label at back, address 111 Strand. Given by Captain Desmond Coke. P. 145–1922.

ROBERT HOLMAN, A NAVAL OFFICER, 1807.
On plaster, $3\frac{15}{32} \times 2\frac{7}{8}$. With engraved label at back, address 111 Strand. Given by Captain Desmond Coke. P. 147–1922.

AN ARMY OFFICER. By Miers and Field.
On plaster. Sight measure, $2\frac{11}{32} \times 2\frac{1}{16}$. With engraved abel at back, address 111 Strand. Given by Captain Desmond Coke. P. 150–1922.

A YOUNG GENTLEMAN.
On plaster. Sight measure, $3\frac{1}{2} \times 2\frac{25}{32}$. Given by Captain Desmond Coke. P. 153–1922.

MR. ROBERT BLAIR (1741–1811), SOLICITOR-GENERAL FOR SCOTLAND.
On plaster, $3\frac{11}{16} \times 2\frac{15}{16}$. With engraved label (Leeds). Given by Captain Desmond Coke. P. 154–1922.

A LADY.
On plaster. Sight measure, $3\frac{1}{2} \times 2\frac{23}{32}$. Leeds period. Given by Captain Desmond Coke. P. 155–1922.

A GENTLEMAN.
On plaster. Sight measure, $3\frac{1}{2} \times 2\frac{3}{4}$. Leeds period. Given by Captain Desmond Coke. P. 156–1922.

A LADY.
On plaster, $3\frac{5}{8} \times 2\frac{7}{8}$. Leeds period. At the back is a Glasgow framemaker's label. Given by Captain Desmond Coke. P. 157–1922.

A LADY.
On plaster. Sight measure, $3\frac{1}{2} \times 2\frac{23}{32}$. Leeds period. Given by Captain Desmond Coke. P. 158–1922.

A LADY. In the lid of a patch-box.
On ivory. Sight measure, $1\frac{1}{2} \times \frac{7}{8}$. Signed *Miers.* Given by Captain Desmond Coke. P. 165–1922.

A GENTLEMAN. In the lid of a patch-box.
On ivory. Sight measure, $1\frac{1}{16} \times \frac{3}{4}$. Signed *Miers.* Given by Captain Desmond Coke. P. 167–1922.

A LADY. In the lid of a snuff-box.
On ivory, $1\frac{11}{16} \times 1\frac{5}{16}$. Signed *Miers.* Given by Captain Desmond Coke. P. 168–1922.

A LADY. Set in a ring.
On ivory, $\frac{23}{32} \times \frac{5}{8}$. *Style of* Miers. Given by Captain Desmond Coke. P. 171–1922.

A GENTLEMAN. Set in a ring.
On ivory, $\frac{15}{16} \times \frac{15}{32}$. Signed *Miers.* Given by Captain Desmond Coke. P. 172–1922.

A GENTLEMAN. By Miers and Field.
On ivory. Sight measure, $1\frac{15}{32} \times 1\frac{7}{32}$. Signed *Miers & Field.* Given by Captain Desmond Coke. P. 173–1922.

A LADY.
On ivory. Sight measure, $1\frac{23}{32} \times 1\frac{9}{32}$. Signed *Miers.* Given by Captain Desmond Coke. P. 174–1922.

A GENTLEMAN.
On ivory. Sight measure, $2\frac{3}{16} \times 1\frac{3}{4}$. Signed *Miers.* Given by Captain Desmond Coke. P. 176–1922.

## MIERS, John (d. 1821)—*continued.*

A LADY.
On ivory, $1 \times \frac{25}{32}$. Signed *Miers*. Given by Captain Desmond Coke.
P. 177–1922.

A GENTLEMAN. Set in a brooch.
On ivory. Quasi-rectangular, $\frac{7}{8} \times \frac{9}{16}$. Signed *Miers*.
Given by Captain Desmond Coke. P. 180–1922.

A BOY.
On ivory, $1\frac{1}{8} \times \frac{11}{16}$. Signed *Miers*. Given by Captain Desmond Coke.
P. 181–1922.

A GENTLEMAN. Set in a brooch.
On ivory. Quasi-rectangular. Sight measure, $\frac{29}{32} \times \frac{19}{32}$. Signed *Miers*.
Given by Captain Desmond Coke. P. 182–1922.

A GENTLEMAN. Set in a brooch.
On ivory. Quasi-rectangular, $\frac{7}{32} \times \frac{15}{32}$. Signed *Miers*.
Given by Captain Desmond Coke. P. 183–1922.

A GENTLEMAN. Set in a brooch.
On ivory. Quasi-rectangular, $\frac{7}{8} \times \frac{5}{8}$. Signed *Miers*.
Given by Captain Desmond Coke. P. 185–1922.

A LADY. Set in a scarf-pin.
On ivory. Quasi-rectangular, $\frac{3}{4} \times \frac{1}{2}$. Signed *Miers*.
Given by Captain Desmond Coke. P. 186–1922.

THE SIXTH EARL OF SHAFTESBURY (1768–1851), 1826. By Miers and Field. Set in a seal.
On ivory. Quasi-rectangular, $\frac{9}{16} \times \frac{11}{32}$. Given by Captain Desmond Coke.
P. 187–1922.

A GENTLEMAN.
On ivory. Sight measure, $1\frac{1}{32} \times \frac{5}{8}$. Signed *Miers*.
Given by Captain Desmond Coke. P. 188–1922.

ISABELLA SUSANNAH BURRELL (1750–1812), WIFE OF ALGERNON PERCY, FIRST EARL OF BEVERLEY.
On plaster. Sight measure, $3\frac{3}{8} \times 2\frac{3}{4}$. With label of early London period at back.
R. H. Stephenson Bequest. P. 82–1929.

LADY SUSAN PERCY (d. 1847), DAUGHTER OF THE FIRST EARL OF BEVERLEY.
On plaster. Sight measure, $3\frac{1}{8} \times 2\frac{9}{16}$. With label (address 111 Strand) at back.
R. H. Stephenson Bequest. P. 83–1929.

MISS MILLICENT S. SHEDDEN.
On card, $3\frac{1}{4} \times 2\frac{11}{16}$. Dated 1835 at back With label (address 111 Strand) at back. Bequeathed by Miss Gladys Emily Shedden. P. 32–1930.

COLONEL L. SHEDDEN.
On card, $3\frac{1}{4} \times 2\frac{7}{8}$. Dated 1834 at back. With label (address 111 Strand) at back Bequeathed by Miss Gladys Emily Shedden. P. 33–1930.

## MILLER (perhaps J. Miller, who died 1764).

A GENTLEMAN. *Fig.* 61.
On ivory, $2\frac{11}{16} \times 2\frac{1}{12}$. Signed *Miller*. | *1729*. P. 75–1928.

## MILLINGTON, James Heath (1799–1872).

A LADY. *Fig. 169.*
On ivory, $2\frac{3}{4} \times 2\frac{5}{8}$. Signed *J. H. Millington 1820 Scot—.* 307–1902.

MRS. MARIA WELSH (d. 1882), WIFE OF MR. JAMES WELSH.
On ivory, $2\frac{13}{16} \times 2\frac{1}{4}$. Signed *J. H. M. 1821 d x n.* P. 90–1922.

MISS ISABELLA LAING (1792–1839), OF JAMAICA.
On ivory. Rectangular. Sight measure, $3\frac{7}{16} \times 2\frac{13}{16}$. Signed *J H. Millington 1836.* Given by Miss Carolin Nias, in memory of Lady Nias. P. 11–1927.

## MITCHELL, J. T. (exhibiting 1798–1830).

MR. B—— G——. *Fig. 104.*
On ivory, $2\frac{1}{2} \times 2\frac{7}{16}$. Signed *JTM | 1798.* P. 152–1929.

## MOSER, Miss Mary, R.A.

*See* **Unknown**, No. 695–1868.

## MUSS, Charles (1779–1824).

CARDINAL BENTIVOGLIO (1579–1644), HISTORIAN AND POLITICIAN. After Van Dyck.
Enamel. Rectangular, $4 \times 3\frac{1}{2}$. Signed *C. Muss. Pinx^t | 1816 : after. Vandyke.* Bequeathed by Mrs. Louisa Plumley. 910–1868.

THE WOMAN TAKEN IN ADULTERY. After an oil painting.
Enamel, $4 \times 3\frac{1}{2}$. Bequeathed by Mrs. Louisa Plumley. 911–1868.

THE VIRGIN MARY. After Carlo Dolci.
Enamel. Rectangular, $6\frac{3}{4} \times 5\frac{1}{4}$. Signed *Painted by C Muss 1816* etc. Bequeathed by Mrs. Louisa Plumley. 927–1868.

JOHN JACKSON, R.A. (1778–1831), PORTRAIT PAINTER. After a self-portrait in oils.
Enamel. Rectangular, $6\frac{1}{16} \times 5\frac{1}{32}$. Signed at the back *Painted in Enamel by Cha^s Muss. | 1819.* Bequeathed by Mrs. Louisa Plumley. 928–1868.

CHRIST AND THE WOMAN OF SAMARIA. After Scipione Pulzone, called Gaetano.
Enamel. Rectangular, $10\frac{3}{4} \times 8\frac{1}{4}$. Signed *Painted—by—Cha^s Muss. after. Gaetana —in the Collection—of—Sir T. Baring Bar^t 1821—.* Bequeathed by Mrs. Louisa Plumley. 933–1868.

## NAISH, William (d. 1800).

A GENTLEMAN. *Fig. 89.*
On ivory, $1\frac{11}{16} \times 1\frac{3}{8}$. Signed *Naish | 87.* 356–1901.

## NASH, Edward (1778–1821).

A LADY.
On ivory, $2\frac{7}{8} \times 2\frac{9}{32}$. Signed at the back *E. Nash pinxit | Bombay. May 25th | 1802* (or *1807*). Given by Mr. Danton Guerault. P. 94–1922.

A LADY.
On ivory, $2\frac{11}{16} \times 2\frac{7}{32}$. Given by Mr. Danton Guerault. P. 95–1922

## NEWTON, Sir William John (1785–1869).

T. WRIGHT, F.S.A.
On ivory. Rectangular, $4\frac{7}{8} \times 3\frac{3}{4}$. Painted in 1819. 268–1898.

MRS. CHARLOTTE ELIZABETH DE LERBER (d. 1820), DAUGHTER OF SIR WALTER JAMES, BART.
On ivory, $2 \times 1\frac{9}{16}$. Given by Mr. Henry Barrett Lennard. 2139–1899.

A LADY.
On ivory, $3 \times 2\frac{3}{8}$. Signed at back *W. J. Newton | Pinxit | 33 Argyle St | 1816.* 995–1901.

MRS. BINGLEY.
On ivory. Rectangular, $3\frac{5}{16} \times 2\frac{3}{4}$. Painted in 1825. P. 39–1919.

## NIXON, James, A.R.A. (1741 ?–1812).

A GENTLEMAN. *Fig. 109.*
On ivory, $3\frac{1}{2} \times 2\frac{7}{8}$. Signed *N.* 1101–1904.

A BOY.
On ivory, $2\frac{11}{16} \times 2\frac{1}{4}$. Signed *N.* Salting Bequest. P. 99–1910.

WILLIAM HAYLEY (1745–1820), POET. *Probably by* Nixon.
On ivory, $1\frac{3}{4} \times 1\frac{1}{2}$. 1183–1903.

## NURSEY, Perry (d. 1839 ?).

DR. CLARKE.
Plumbago on vellum, $4\frac{3}{4} \times 3\frac{7}{8}$. Signed *P Nursey. pinx^t.* P. 6–1927.

## OLIVER, Isaac (d. 1617).

ANNE OF DENMARK (1574–1619), QUEEN OF JAMES I. *Fig. 10.*
On vellum on card, $2\frac{3}{8} \times 1\frac{7}{8}$. 237–1866.

SIR PHILIP SIDNEY (1554–1586), POET, STATESMAN AND SOLDIER. *Probably an old copy. Fig. 11.*
On vellum on card, $1\frac{7}{8} \times 1\frac{1}{2}$. Inscribed with a monogram *IO.*
Jones Bequest. 630–1882.

RICHARD SACKVILLE (1589–1624), THIRD EARL OF DORSET. *Fig. 14.*
On vellum on card. Rectangular, $9\frac{1}{4} \times 6$. Signed *Isaac. Olliuerus. fecit. 1616.*
Jones Bequest. 721–1882.

A GENTLEMAN, formerly supposed to represent DR. JOHN DONNE. *Fig. 9.*
On vellum on card, $2\frac{5}{32} \times 1\frac{31}{32}$. Signed with a monogram *IO* surrounded by four dots. Salting Bequest. P. 129–1910.

SIR ARUNDEL TALBOT. *Fig. 13.*
On vellum on playing card, $2\frac{29}{32} \times 2\frac{5}{32}$. Inscribed at the back *adi. 13. Magio. 1596.* | *In Venetia* | *Fecit m. Isacq oliuiero* | *Francese IO* (monogram) *V. i4.* | *da LB.* and in another hand *Viva et vera effigies* | *Arundelli Talbot* | *Equitis Aurati.*
Purchased under the Bequest of Captain H. B. Murray. P. 4–1917.

A YOUNG MAN, with flame background. *Probably by* Isaac Oliver. *Fig. 12.*
On vellum on playing card, $2\frac{29}{32} \times 2\frac{1}{8}$.
Purchased under the Bequest of Captain H. B. Murray. P. 5–1917.

A LADY. *Perhaps by* Isaac Oliver.
On vellum on card, $2\frac{1}{32} \times 1\frac{9}{16}$. Salting Bequest. P. 130–1910.

KING JAMES I. (1566-1625). *An old copy.* Probably after Oliver or Hilliard.
On vellum on card, $2\frac{5}{32} \times 1\frac{29}{32}$. Salting Bequest. P. 147–1910.

ANNE OF DENMARK (1574–1619), QUEEN OF JAMES I. *Attributed to* Isaac Oliver.
On vellum on card, $2 \times 1\frac{5}{8}$. Salting Bequest. P. 148–1910.

HENRY, PRINCE OF WALES (1594–1612), ELDEST SON OF JAMES I. *An old copy* after Isaac Oliver.
On vellum on card, $2\frac{3}{16} \times 1\frac{11}{16}$. Salting Bequest. P. 149–1910.

SUPPOSED PORTRAIT OF KING CHARLES I. (1600–1649), WHEN YOUNG. *Attributed to* Isaac Oliver.
On vellum on card, $2\frac{1}{32} \times 1\frac{5}{8}$. Salting Bequest. P. 150–1910.

SUPPOSED PORTRAIT OF FREDERICK OF BOHEMIA (1596–1632), ELECTOR PALATINE, SON-IN-LAW OF JAMES I. *An old copy* after Isaac Oliver.
On vellum on card, $2\frac{5}{16} \times 1\frac{7}{8}$. Salting Bequest. P. 151–1910.

SUPPOSED PORTRAIT OF ELIZABETH (1596–1662), DAUGHTER OF JAMES I., AND WIFE OF FREDERICK, ELECTOR PALATINE. *By or after* Isaac Oliver.
On vellum on card, $2\frac{3}{16} \times 1\frac{3}{4}$. Salting Bequest. P. 152–1910.

THE DUCHESSE DE CROY (?). *School of* Isaac Oliver, *but not by him.*
Sight measure, $4\frac{5}{8} \times 3\frac{1}{2}$. Rectangular, on vellum.
R. H. Stephenson Bequest. P. 77–1929.

ELIZABETH (1596–1662), DAUGHTER OF JAMES I., AND WIFE OF FREDERICK, ELECTOR PALATINE. *School of* Isaac Oliver, *but not by him.*
Sight measure, $4\frac{13}{16} \times 3\frac{5}{16}$. Rectangular, on vellum. P. 78–1929.

MARY, COUNTESS OF BUCHAN (d. 1628). *School of* Isaac Oliver, *but not by him.*

Sight measure, $4\frac{7}{16} \times 3\frac{3}{8}$. Rectangular, on vellum, the last two back to back.
R. H. Stephenson Bequest. P. 79–1929.

ALLEGED PORTRAIT OF MARY STUART (1542–1587), QUEEN OF SCOTS, perhaps a portrait of KATHARINE CAREY (d. 1602), COUNTESS OF NOTTINGHAM. *An eighteenth or nineteenth century copy* of a miniature by Isaac Oliver at Windsor.

Enamel, $1\frac{3}{4} \times 1\frac{1}{2}$. Jones Bequest. 629–1882.

HENRY, PRINCE OF WALES (1594–1612), ELDEST SON OF JAMES I. *An inferior nineteenth-century copy*, with a spurious monogram.

Apparently on paper, $1\frac{7}{8} \times 1\frac{1}{2}$. Jones Bequest. 633–1882.

## OLIVER, Peter (1594 ?–1647).

TARQUIN AND LUCRETIA. Probably after the picture by Palma Vecchio in the Imperial Gallery at Vienna.

On vellum on card. Rectangular, $4\frac{1}{2} \times 3\frac{7}{8}$. Signed *P. Oliuier.* | *Fe :*
1787–1869.

THE FLIGHT INTO EGYPT. After Titian. *Fig. 20.*

On vellum on card. Rectangular, $6 \times 9\frac{1}{2}$. Signed *1628* | *Pe : Oliuier* | *Fec—*
Jones Bequest. 740–1882.

A YOUNG MAN. *Fig. 19.*

On vellum on playing card, $1\frac{15}{16} \times 1\frac{5}{8}$. Signed *PO* (monogram surrounded by dots) | *1619.* 117–1888.

ELIZABETH (1596–1662), DAUGHTER OF JAMES I., AND WIFE OF FREDERICK, ELECTOR PALATINE.

On vellum on card, $2\frac{1}{16} \times 1\frac{5}{8}$. Signed *PO* (monogram surrounded by four dots).
Dyce Bequest. D. 88.

ISAAC CASAUBON (1559–1614), CRITIC AND COMMENTATOR. *Attribution doubtful.*

On vellum on card. Circular. Diameter, $1\frac{1}{4}$. Inscribed *PO* (monogram surrounded by four dots). Dyce Bequest. D. 89.

WILLIAM HERBERT (1580–1630), EARL OF PEMBROKE. *Fig. 17.*

On vellum on card. Sight measure, $2 \times 1\frac{5}{8}$. Signed *PO* (monogram surrounded by four dots). Salting Bequest. P. 133–1910.

ELIZABETH (1596–1662), DAUGHTER OF JAMES I., AND WIFE OF FREDERICK, ELECTOR PALATINE.

On vellum on card, $2 \times 1\frac{17}{32}$. Signed *PO* (monogram surrounded by four dots).
Bequeathed by Miss Caroline Emma Chretien. P. 2–1917.

SIR FRANCIS NETHERSOLE (1587–1659). *Fig. 18.*

On vellum on card, $2 \times 1\frac{5}{8}$. Signed *PO* (monogram surrounded by four dots); inscribed *Anno Dom. 1619.32.* and *—En. Vous. Voyant :—*
Purchased under the Bequest of Captain H. B. Murray. P. 6–1917.

## OLIVER, Peter (1594 ?–1647)—*continued.*

LADY SHIRLEY. *Perhaps by* Peter Oliver.
On vellum on card. Sight measure, $1\frac{7}{32} \times \frac{31}{32}$. Salting Bequest.
P. 137–1910.

## ORLEY, Richard van (1652 ?–1732).

PANDORA OPENING THE BOX.
On vellum on card. Rectangular, $6\frac{5}{8} \times 5$. Signed *Rich : van Orley Fecit 1692.* Bequeathed by Mr. J. A. C. Vincent. 814–1905.

## P., W.

KING CHARLES II. (1630–1685). *Fig. 57.*
On vellum. Rectangular, $9 \times 7\frac{1}{2}$. Signed *WP'* | *1676.* Jones Bequest.
611–1882.

KING JAMES II. (1633–1701), AS DUKE OF YORK. *Fig. 58.*
On vellum. Rectangular, $9 \times 7\frac{1}{2}$. Signed *WP.* Jones Bequest. 612–1882.

## PAILLOU, Peter (fl. 1763 ?–1820 ?).

A GENTLEMAN.
On ivory, $2\frac{3}{4} \times 2\frac{7}{8}$. Signed *P. Paillou. 1803.* P. 10–1921.

MR. J. D——.
On ivory, $2\frac{11}{32} \times 1\frac{7}{8}$. Signed *P. Paillou. 1793.* P. 31–1928.

## PARENT, J. (exhibiting 1822–1833).

LOUIS XIV. (1638–1715), KING OF FRANCE. After a painting by H. Rigaud (?).
On ivory. Rectangular, $2\frac{9}{16} \times 2$. Signed *J. Parent. 1817.* Jones Bequest.
899–1882.

FIELD-MARSHAL THE DUKE OF WELLINGTON (1769–1852). *Fig. 168.*
On ivory. Rectangular, $2\frac{1}{4} \times 1\frac{5}{8}$. Signed *J. P.* Jones Bequest. 904–1882.

## PARKER (?).

A GENTLEMAN, *c.* 1765.
On ivory, $1\frac{7}{16} \times 1\frac{3}{16}$. Inscribed *Parker* at the back: this may be the name of the artist or that of the sitter. Given by Mr. Danton Guerault. P. 68–1927.

## PASQUIER, Pierre (1731–1806).

CHARLOTTE MARIE DE LORRAINE (1627–1652), DEMOISELLE DE CHEVREUSE. After Petitot.
Enamel, $1\frac{5}{8} \times 1\frac{5}{16}$. Signed *Par* | *Pasquier* | *D'après* | *Petitot* | *1765* at the back. Jones Bequest. 683–1882.

## PASTORINI, Joseph (1773–1839).

MR. THOMAS BRITTAIN VACHER (1805–1880), publisher and artist.
On card. Rectangular, $5 \times 4\frac{7}{16}$. Signed *Painted by J^n Pastorini | N 41 Rathbone Place | Nov^r 22.. 1827* at the back. Given by Mr. Sydney Vacher. P. 3–1919.

## PATON, David (fl. 1660–1695).

SUPPOSED PORTRAIT OF RICHARD MAITLAND (1653–1695), 4TH EARL OF LAUDERDALE.
On vellum; monochrome, $2\frac{1}{8} \times 2\frac{1}{8}$. Signed at back *D. Paton fe. Romæ. | 1674.* Purchased from the funds of the R. H. Stephenson Bequest. P. 23–1930.

## PATTEN, George, A.R.A. (1801–1865).

A GENTLEMAN.
On ivory. Rectangular; ivory: $3\frac{5}{8} \times 2\frac{3}{4}$; miniature: $2\frac{15}{16} \times 2\frac{5}{8}$. Signed *G Patten | 1829* at the back. Given anonymously. P. 40–1924.

A BOY.
On ivory. Rectangular, $4\frac{1}{4} \times 3\frac{7}{8}$. Given anonymously. P. 41–1924.

## PAYE, Richard Morton (d. 1821).

A GIRL HOLDING A HEN.
On ivory. Sight measure, $2\frac{1}{16} \times 2\frac{1}{4}$. Signed at back *R. M. Paye | fecit.* R. H. Stephenson Bequest. P. 55–1929.

## PEAT, Thomas (fl. 1791–1805).

A GENTLEMAN, said to be DR. MOSS, PHYSICIAN TO GEORGE III.
On ivory, $1\frac{29}{32} \times 1\frac{15}{32}$. Signed *Peat.* P. 130–1920.

A GENTLEMAN.
On ivory, $2\frac{11}{16} \times 2\frac{1}{16}$. Signed *Peat Pinx^t | George S^t | . . nover Sq | 1805* at the back. P. 22–1925.

## PETHER, William (1738 ?–1821).

A GENTLEMAN.
On ivory, $1\frac{7}{16} \times 1\frac{1}{16}$. Signed *WP* (monogram). P. 23–1925.

## PETITOT, Jean (1607–1691).

ANNE OF AUSTRIA (1602–1666), QUEEN OF LOUIS XIII. AND MOTHER OF LOUIS XIV., KINGS OF FRANCE.
Enamel, $1 \times 1\frac{7}{8}$. 2022–1855.

FREDERICK V. (1596–1632), ELECTOR PALATINE, KING OF BOHEMIA.
Enamel, $1\frac{5}{8} \times 1\frac{1}{2}$. 2025–1855.

HENRI JULES DE BOURBON (1643–1709), PRINCE DE CONDÉ, or of LOUIS XIV. (?).
Enamel, $1 \times \frac{7}{8}$. Jones Bequest. 641–1882.

A GENTLEMAN.
Enamel, $\frac{7}{8} \times \frac{3}{4}$. Jones Bequest. 650–1882.

HENRIETTA MARIA (1609–1669), QUEEN OF CHARLES I. *Fig. 36.*
Enamel, $1\frac{1}{2} \times 1\frac{1}{4}$. Jones Bequest. 653–1882.

ALLEGED PORTRAIT OF ANNE GENEVIÈVE DE BOURBON-CONDÉ (1619–1679), DUCHESSE DE LONGUEVILLE, SISTER OF "LE GRAND CONDÉ."
Enamel, $1 \times \frac{7}{8}$. Jones Bequest. 656–1882.

GASTON JEAN BAPTISTE DE FRANCE (1608–1660), DUC D'ORLÉANS.
Enamel, $\frac{11}{16} \times \frac{9}{16}$. Jones Bequest. 658–1882.

LOUISE RENÉE DE KÉROUALLE (1649–1734), DUCHESS OF PORTSMOUTH, MISTRESS OF CHARLES II.; OF, MARIE ANNE VICTOIRE OF BAVARIA (1660–1690), WIFE OF LOUIS THE DAUPHIN, THE ELDEST SON OF LOUIS XIV.
Enamel, $\frac{7}{8} \times \frac{3}{4}$. Jones Bequest. 659–1882.

ANNE OF AUSTRIA (1602–1666), QUEEN OF LOUIS XIII. AND MOTHER OF LOUIS XIV. *Fig. 33.*
Enamel, $1\frac{5}{8} \times 1\frac{5}{16}$. Jones Bequest. 664–1882.

FRANÇOIS HENRI DE MONTMORENCY (1628–1695), MARÉCHAL, DUC DE LUXEMBOURG.
Enamel, $1\frac{1}{8} \times 1$. Jones Bequest. 665–1882.

LOUIS JOSEPH, DUC DE VENDÔME (1654–1712).
Enamel, $1\frac{1}{8} \times 1$. Jones Bequest. 666–1882.

ALLEGED PORTRAIT OF MADEMOISELLE DE BLOIS (1666–1739), PRINCESSE DE CONTI, DAUGHTER OF LOUIS XIV. AND MADAME DE LA VALLIÈRE. *Fig. 32.*
Enamel, $1\frac{1}{8} \times 1$. Jones Bequest. 669–1882.

HORTENSE MANCINI (1646–1699), DUCHESSE DE MAZARIN, WIFE OF ARMAND CHARLES DE LA PORTE, DUC DE LA MEILLERAYE.
Enamel, $1 \times \frac{7}{8}$. Jones Bequest. 671–1882.

LOUIS XIV. OF FRANCE (1638–1715), WEARING A LACE CRAVAT.
Enamel, $\frac{7}{8} \times \frac{3}{4}$. Jones Bequest. 673–1882.

ALLEGED PORTRAIT OF THE COMTESSE DE GRIGNAN (1648–1705), DAUGHTER OF MADAME DE SÉVIGNÉ.
Enamel, $1 \times \frac{7}{8}$. Jones Bequest. 674–1882.

LOUIS XIV. OF FRANCE (1638–1715), WEARING ARMOUR AND A BLUE SCARF. *Fig. 37.*
Enamel, $1\frac{1}{8} \times \frac{7}{8}$. Jones Bequest. 675–1882.

GABRIELLE LOUISE DE ST. SIMON (d. 1684), DUCHESSE DE BRISSAC.
Enamel, $1 \times \frac{7}{8}$. Jones Bequest. 677–1882.

ALLEGED PORTRAIT OF PRINCESSE MARIE DE BOURBON-MONTPENSIER (1605–1627), DUCHESSE D'ORLÉANS.
Enamel, $\frac{1}{16} \times \frac{3}{4}$. Jones Bequest. 678–1882.

LOUIS DE BOURBON (1667–1682), COMTE DE VERMANDOIS, A SON OF LOUIS XIV. AND MADAME DE LA VALLIÈRE. *Fig. 38.*
Enamel, $\frac{3}{4} \times \frac{5}{8}$. Jones Bequest. 679–1882.

HENRI JULES DE BOURBON (1643–1709), PRINCE DE CONDÉ, or LOUIS XIV. (?).
Enamel, $\frac{13}{16} \times \frac{3}{4}$. Jones Bequest. 681–1882.

LOUIS JOSEPH DE LORRAINE (d. 1671), DUC DE GUISE AND PRINCE DE JOINVILLE.
Enamel, $1 \times \frac{7}{8}$. Jones Bequest. 682–1882.

LOUIS XIV. OF FRANCE (1638–1715), IN DAMASCENED ARMOUR. *Fig. 25.*
Enamel, $1\frac{3}{8} \times 1\frac{1}{16}$. Jones Bequest. 703–1882.

ARMAND JEAN DU PLESSIS (1585–1642), CARDINAL, DUC DE RICHELIEU, STATESMAN. Probably a copy after Nanteuil. *Fig. 27.*
Enamel, $1\frac{1}{2} \times 1\frac{1}{4}$. Jones Bequest. 704–1882.

HENRI DE LORRAINE (1614–1664), DUC DE GUISE AND PRINCE DE JOINVILLE. *Fig. 42.*
Enamel, $1 \times \frac{7}{8}$. Jones Bequest. 705–1882.

FRANÇOIS, DUC DE LA ROCHEFOUCAULD (1613–1680), WRITER AND MORALIST.
Enamel, $1\frac{1}{16} \times 1\frac{5}{16}$. Jones Bequest. 706–1882.

LOUIS XIV. OF FRANCE (1638–1715), WHEN A YOUNG MAN. Frame by Gilles Legaré. *Fig. 29.*
Enamel, $1 \times \frac{1}{16}$ Jones Bequest. 708–1882.

(*a*) MARIE LOUISE D'ORLÉANS (1662–1689), GRAND-DAUGHTER OF KING CHARLES I. OF ENGLAND, and WIFE OF KING CHARLES II. OF SPAIN.
Enamel, $1\frac{1}{16} \times 1\frac{1}{16}$. In the lid of a snuff-box. Jones Bequest.

(*b*) MARSHAL NICOLAS (DE) CATINAT (1637–1712).
Enamel, $1\frac{1}{16} \times 1$. In the bottom of a snuff-box. Jones Bequest. 901–1882.

LADY CATHERINE HOWARD (d. 1650), WIFE OF LORD GEORGE STUART, SEIGNEUR D'AUBIGNY (d. 1642), and subsequently of JAMES, VISCOUNT NEWBURGH (d. 1670). After Van Dyck.
On vellum, $4\frac{1}{8} \times 3\frac{1}{16}$. Petitot painted an exactly similar enamel in 1643.
Salting Bequest. P. 157–1910.

THE DUCHESS OF RICHMOND, probably FRANCES TERESA STEWART (1647–1702), DUCHESS OF RICHMOND AND LENNOX, called "LA BELLE STUART." *Fig. 31.*
Enamel, $1\frac{3}{4} \times 1\frac{15}{16}$. Signed at the back *Duchesse.* | *De. Richemont.* | *1669.* | *JP.*
P. 64–1924.

HENRIETTA, DUCHESSE D'ORLÉANS (1644–1670), DAUGHTER OF CHARLES I. OF ENGLAND. Perhaps a *copy* of a miniature by Petitot.
Enamel, $1\frac{5}{8} \times 1\frac{5}{16}$. Jones Bequest. 932–1882.

MARIE DE RABUTIN-CHANTAL (1627–1696), MARQUISE DE SÉVIGNÉ, FAMOUS LETTER-WRITER. *Attributed to* Petitot. After a pastel by Nanteuil.
Enamel, $1\frac{1}{4} \times 1\frac{1}{8}$. Jones Bequest. 642–1882.

FRANÇOISE ATHÉNAÏS DE ROCHECHOUART (1641–1707), MADAME DE MONTESPAN, MISTRESS OF LOUIS XIV. *Attributed to* Petitot.
Enamel, $1\frac{1}{2} \times 1\frac{1}{4}$. Jones Bequest. 644–1882.

A GENTLEMAN. *Attributed to* Petitot.
Enamel, $1\frac{1}{8} \times 1$. Jones Bequest. 646–1882.

MADAME DE COMBALET (1604–1675), DUCHESSE D'AIGUILLON, NIECE OF CARDINAL RICHELIEU. *Attributed to* Petitot.
Enamel, $1\frac{1}{4} \times 1$. Jones Bequest. 647–1882.

MARIE THÉRÈSE OF SPAIN (1638–1683), QUEEN OF LOUIS XIV. *Attributed to* Petitot. Probably after Nanteuil.
Enamel, $1\frac{1}{2} \times 1\frac{1}{8}$. Jones Bequest. 655–1882.

ALLEGED PORTRAIT OF MARIE THÉRÈSE OF SPAIN (1638–1683), QUEEN OF LOUIS XIV.; perhaps a portrait of MARIE ANNE VICTOIRE OF BAVARIA, WIFE OF THE GRAND DAUPHIN. *Attributed to* Petitot. Perhaps after Mignard.
Enamel, $1\frac{1}{16} \times \frac{15}{16}$. Jones Bequest. 657–1882.

A LADY IN A YELLOW DRESS, WEARING A PEARL NECKLACE. *Attributed to* Petitot.
Enamel, $1 \times \frac{7}{8}$. Jones Bequest. 660–1882.

A GENTLEMAN, formerly supposed to be A PORTRAIT OF ANDRÉ LENÔTRE (1613–1700), ARCHITECT AND LANDSCAPE GARDENER. *Attributed to* Petitot. *Fig. 30.*
Enamel, $1\frac{3}{16} \times 1$. Jones Bequest. 668–1882.

A BOY, formerly called A PORTRAIT OF LOUIS AUGUSTE DE BOURBON (1670–1736), DUC DU MAINE. *Attributed to* Petitot.
Enamel, $1 \times \frac{7}{8}$. Jones Bequest. 672–1882.

A YOUNG GIRL, WEARING PEARLS IN HER HAIR. *Attributed to* Petitot.
Enamel, $1 \times \frac{7}{8}$. Jones Bequest. 687–1882.

J. B. POQUELIN DE MOLIÈRE (1622–1673), ACTOR AND DRAMATIST. *Attributed to* Petitot.
Enamel, $\frac{15}{16} \times \frac{7}{8}$. Jones Bequest. 710–1882.

ARMAND CHARLES DE LA PORTE (d. 1713), DUC DE LA MEILLERAYE, HUSBAND OF HORTENSE MANCINI, DUCHESSE DE MAZARIN. *Attributed to* Petitot.
Enamel, $1\frac{7}{16} \times 1\frac{1}{4}$. Jones Bequest. 736–1882.

PHILIPPE DE VENDÔME (1655–1727), MILITARY COMMANDER. *School of* Petitot. *Fig. 34.*
Enamel, $1\frac{1}{4} \times 1\frac{7}{16}$. Jones Bequest. 643–1882.

OLYMPIA MANCINI (1640–1708), COMTESSE DE SOISSONS, NIECE OF CARDINAL MAZARIN. *School of* Petitot.
Enamel, $1\frac{1}{16} \times 1\frac{13}{16}$. Jones Bequest. 649–1882.

A LADY IN A BLUE DRESS, WITH FLOWERS IN HER HAIR. *School of* Petitot.
Enamel, $1\frac{1}{4} \times 1\frac{1}{8}$. Jones Bequest. 651–1882.

ANNE GENEVIÈVE DE BOURBON-CONDÉ (1619–1679), DUCHESSE DE LONGUEVILLE, SISTER OF "LE GRAND CONDÉ." *School of* Petitot.
Enamel, $1\frac{7}{16} \times 1\frac{5}{16}$. Jones Bequest. 661–1882.

HENRI DE LA TOUR D'AUVERGNE (1611-1675), MARÉCHAL, VICOMTE DE TURENNE. *School of* Petitot.
Enamel, $1\frac{1}{16} \times \frac{7}{8}$. Jones Bequest. 662–1882.

FRANÇOISE LOUISE, DUCHESSE DE LA VALLIÈRE (1644–1710), MISTRESS OF LOUIS XIV. *School of* Petitot. *Fig. 26.*
Enamel, $1\frac{7}{16} \times 1\frac{1}{16}$. Jones Bequest. 663–1882.

LOUISA MARIA OF GONZAGA (1612 ?–1667), QUEEN OF POLAND. *School of* Petitot. *Fig. 35.*
Enamel, $1\frac{3}{8} \times 1\frac{1}{8}$. Jones Bequest. 667–1882.

A YOUNG MAN. *School of* Petitot. *Fig. 28.*
Enamel, $1\frac{1}{4} \times 1\frac{1}{16}$. Jones Bequest. 670–1882.

ALLEGED PORTRAIT OF CHARLES, DUC DE BERRI (1686–1714), GRANDSON OF LOUIS XIV. *School of* Petitot. *Fig. 39.*
Enamel, $1\frac{1}{8} \times 1$. Jones Bequest. 680–1882.

A LADY IN A BLUE DRESS, WEARING PEARLS IN HER HAIR. *School of* Petitot.
Enamel, $\frac{15}{16} \times \frac{1}{16}$. Jones Bequest. 717–1882.

MARIE DE RABUTIN-CHANTAL (1627–1696), MARQUISE DE SÉVIGNÉ, FAMOUS LETTER-WRITER. *School of* Petitot.
Enamel, $1\frac{1}{4} \times 1\frac{1}{16}$. Jones Bequest. 718–1882.

A LADY, WEARING PEARLS AND JEWELS IN HER HAIR. *School of* Petitot.
Enamel, $1 \times \frac{7}{8}$. Jones Bequest. 719–1882.

**PETITOT, Jean (1607–1691)—*continued.***

A GENTLEMAN WITH GREY HAIR. *School of* Petitot.
Enamel, $1 \times \frac{7}{8}$. Jones Bequest. 720–1882.

FRANÇOISE LOUISE, DUCHESSE DE LA VALLIÈRE (1644–1710), MISTRESS OF LOUIS XIV. *After* Petitot.
Enamel, $1\frac{11}{16} \times 1\frac{5}{16}$. Jones Bequest. 652–1882.

ANNE MARIE LOUISE D'ORLÉANS (1627–1693), "LA GRANDE MADEMOISELLE," DUCHESSE DE MONTPENSIER. *After* Petitot.
Enamel, $1\frac{5}{8} \times 1\frac{1}{4}$. Jones Bequest. 654–1882.

FRANÇOISE ATHÉNAÏS DE ROCHECHOUART (1641–1707), MADAME DE MONTESPAN, MISTRESS OF LOUIS XIV. *Probably after* Petitot.
Enamel, $1\frac{9}{16} \times 1\frac{3}{8}$. Jones Bequest. 696–1882.

FRANÇOIS MICHEL LETELLIER (1641–1691), MARQUIS DE LOUVOIS, WAR MINISTER. *Probably after* Petitot. *Fig. 40.*
Enamel, $1\frac{1}{16} \times 1$. Jones Bequest. 701–1882.

FRANÇOISE D'AUBIGNÉ (1635–1719), MADAME SCARRON, afterwards MADAME DE MAINTENON, CONSORT OF LOUIS XIV. *Probably an imitation or copy* of a work by Petitot.
Enamel, $1\frac{1}{16} \times \frac{21}{32}$. Jones Bequest. 925–1882.

**PETITOT, Jean, the younger (b. 1652).**

A GENTLEMAN.
Enamel, $1 \times \frac{7}{8}$. Jones Bequest. 688–1882.

**PIETERSZ, Pieter (1550 ?–1611), *alias* Pietro de' Petri.**

ANNA ČERNOHORSKÁ OF BOSKOVIC, AGED 11. *Attributed to* Pietersz. Dated 1589.
On vellum, $10\frac{5}{8} \times 7\frac{1}{16}$. Salting Bequest. P. 168–1910.

**PLACE, George (fl. 1775–1809).**

ALEXANDER, FOURTH DUKE OF GORDON (1743–1827). *Fig. 152.*
On ivory, $3\frac{3}{8} \times 2\frac{1}{2}$. 542–1903.

**PLIMER, Andrew (1763–1837).**

A LADY. *Fig. 144.*
On ivory, $3\frac{1}{8} \times 2\frac{5}{8}$. Given by Miss Edmonstone Ashley. 813–1877.

A LADY.
On ivory, $2\frac{1}{4} \times 1\frac{3}{4}$. Signed *AP* | *1787*. 240–1900.

A LADY, possibly LADY ANNE LINDSAY, afterwards LADY ANNE BARNARD. *Probably by* Andrew Plimer.
On ivory, $2\frac{15}{16} \times 2\frac{3}{8}$. Captain H. B. Murray's Bequest. P. 27–1910.

## PLIMER, Andrew (1763–1837)—*continued.*

A GENTLEMAN.
On ivory. Sight measure, $3\frac{1}{16} \times 2\frac{1}{4}$. Captain H. B. Murray's Bequest. P. 28–1910.

A GENTLEMAN.
On ivory, $2\frac{15}{16} \times 2\frac{7}{16}$. Captain H. B. Murray's Bequest. P. 29–1910.

A GENTLEMAN.
On ivory, $2\frac{11}{16} \times 2\frac{1}{16}$. Captain H. B. Murray's Bequest. P. 30–1910.

A LADY, possibly MRS. HADFIELD. *Fig. 102.*
On ivory, $2\frac{9}{16} \times 1\frac{29}{32}$. Salting Bequest. P. 43–1910.

THE HON. MRS. HENRY PEIRSE (1759–1793), *née* CHARLOTTE GRACE, *DAUGHTER OF JOHN, SECOND LORD MONSON.*
On ivory, $3\frac{1}{16} \times 2\frac{3}{8}$. Signed *A. P | 1787.* Salting Bequest. P. 53–1910.

A LADY.
On ivory, $3\frac{1}{16} \times 2\frac{7}{16}$. Salting Bequest. P. 65–1910.

A LADY, perhaps HENRIETTA FRANCES, COUNTESS OF BESSBOROUGH (1761–1821).
On ivory, $2\frac{11}{32} \times 2\frac{7}{16}$. Salting Bequest. P. 73–1910.

SIR BROOKE BOOTHBY, BART. (1744–1824).
On ivory, $2\frac{1}{32} \times 1\frac{15}{16}$. Salting Bequest. P. 74–1910.

MR. JAMES DANIELL (1773–1839), ELDEST SON OF JAMES AND LUCY DANIELL; he was a Director of the Hon. East India Company. *Fig. 146.*
On ivory, $2\frac{3}{4} \times 2\frac{1}{16}$. Salting Bequest. P. 90–1910.

SIR CHRISTOPHER PEGGE (1764–1822), M.D., F.R.S., REGIUS PROFESSOR OF PHYSIC AT OXFORD.
On ivory, $2\frac{5}{8} \times 2\frac{1}{8}$. Salting Bequest. P. 91–1910.

EDWARD JERNINGHAM, POET; BROTHER OF THE EIGHTH BARON STAFFORD. *Attributed to* Plimer. *Fig. 158.*
On prepared card. Sight measure, $2\frac{29}{32} \times 2\frac{1}{4}$.
Purchased under the Bequest of Captain H. B. Murray. P. 56–1923.

MR. FERDINANDO ANDERDON (1793–1834).
On ivory. Sight measure, $2\frac{3}{4} \times 2\frac{7}{16}$. R. H. Stephenson Bequest. P. 61–1929.

## PLIMER, Nathaniel (d. 1822?).

A LADY.
On ivory, $1\frac{9}{16} \times 1\frac{5}{16}$. Signed *N. P | 1787.* Salting Bequest. P. 61–1910.

MRS. MITCHELL, *née* GUNNELL.
On ivory. Sight measure, $1\frac{3}{4} \times 1\frac{1}{32}$. Signed *N. P | 1787.* Salting Bequest. P. 66–1910.

A GENTLEMAN.
On ivory, $2\frac{11}{16} \times 2\frac{1}{16}$. Signed *N. P | 1789.* Salting Bequest. P. 78–1910.

**PLIMER, Nathaniel (d. 1822 ?)—*continued.***

A LADY. *Attributed to* N. Plimer.
On ivory. Sight measure, $2\frac{9}{16} \times 2\frac{1}{8}$. Salting Bequest. P. 92–1910.

A LADY, *née* PLIMER (?).
On ivory. Sight measure, $2\frac{9}{16} \times 1\frac{15}{16}$. Salting Bequest. P. 98–1910.

MR. ALEXANDER SPROT, OF DR. ADAM SPROTT, OF EDINBURGH.
On ivory. Sight measure, $1\frac{27}{32} \times 1\frac{13}{32}$. Signed *N. P.* | *1788.* Salting Bequest. P. 101–1910.

AN OLD LADY.
On ivory, $2\frac{7}{32} \times 1\frac{3}{4}$. P. 24–1930.

**PLOTT, John (1732–1803).**

MRS. LYDIA BUTT (1690–1779), AUNT OF THE ABOVE ARTIST.
On ivory, $4\frac{15}{16} \times 3\frac{5}{8}$. Painted in 1776. P. 1–1910.

MRS. WILLIAM FARINGTON (1716 ?–1794), *née* HESTER GILBODY; MOTHER OF JOSEPH FARINGTON, R.A. *Perhaps by* Plott.
On ivory, $3\frac{5}{8} \times 2\frac{7}{8}$. R. H. Stephenson Bequest. P. 102–1929

**POLACK, Solomon (1757–1839).**

A GENTLEMAN, probably A MEMBER OF THE BENTINCK FAMILY.
On ivory, $1\frac{13}{16} \times 1\frac{5}{8}$. Signed *S P f' 1783.* 41–1895.

A LADY. *Attributed to* Polack.
On ivory, $1\frac{11}{16} \times 1\frac{9}{32}$. Signed *S. P* | *178* (the last figure of the date has been pared off.) Alfred Winter Bequest. P. 60–1928.

**PREWETT *or* PREWITT, William.**

(From right to left) MR. JOHN KNIGHT, M.P. (1683 ?–1733), OF GOSFIELD HALL; HIS WIFE, *née* ANNE CRAGGS (1697 ?–1756), formerly WIFE OF MR. JOHN NEWSHAM, and subsequently OF MR. ROBERT NUGENT, afterwards EARL NUGENT; MR. JAMES NEWSHAM (1715–1769), SON OF MRS. KNIGHT and her former husband. After a painting by J. Vanderbank. *Fig. 70.*
Enamel. Rectangular, $4 \times 3\frac{5}{8}$. Signed *W. Prewett* | *pinx 1735.*
Bequeathed by Mrs. Louisa Plumley. 915–1868.

**PRIEUR, Paul (1620 ?–1683 ?).**

KING FREDERICK III. (1609–1670) OF DENMARK. *Fig. 41.*
Enamel, $1\frac{3}{16} \times 1$. Signed *Prieur Fecit* | *1665* at the back. Jones Bequest. 713–1882.

A GENTLEMAN, formerly called PHILIP IV. OF SPAIN.
Enamel. Circular. Diameter, $1\frac{3}{8}$. Signed *Prieur Fecit* | *1658* at the back. Salting Bequest. P. 156–1910.

*See also No. P. 167–1910, page 93.*

## PROSSER, M. R.

SILHOUETTE PORTRAITS OF KING GEORGE III. (1738–1820) AND QUEEN CHARLOTTE (1744–1818).
Black and gold on glass. Circular. Diameter, $3\frac{7}{8}$. Signed *M., R. Prosser Inv! 1791.* Given by Captain Desmond Coke. P. 124–1922.

## R., I.

A LADY.
On ivory, $1\frac{1}{4} \times 1\frac{1}{16}$. Signed *IR* | *1759.* P. 156–1929.

## RAIMBACH, Abraham (1776–1843).

MASTER FREDERICK RAIMBACH, 1800. *Fig. 162.*
On ivory, $3\frac{1}{4} \times 2\frac{5}{8}$. P. 41–1919.

## RAIMBACH, David Wilkie (1820–1895).

A LADY.
On ivory, $1\frac{3}{4} \times 1\frac{1}{2}$. P. 43–1919.

MR. PHILIP RANNUS, 1843.
On ivory, $1\frac{1}{2} \times 1\frac{1}{4}$. P. 44–1919.

## RAIMBACH, Miss Emma Harriet (1810–1882 ?).

MASTER E. H. RAIMBACH.
On ivory, $2\frac{1}{16} \times 1\frac{11}{16}$. Signed *EHR* | *1833.* P. 42–1919.

## RASCH, Fr.

A LADY.
On ivory, $2\frac{5}{8} \times 2\frac{1}{16}$. Signed *Fr. Rasch. pinx.* | *1766.* P. 54–1923.

## RAVEN, Samuel (fl. c. 1820–1830).

GEORGE IV. (1762–1830). After Sir Thomas Lawrence, P.R.A.
Painting on a papier-mâché box, in the Department of Woodwork. Circular. Diameter, $5\frac{3}{8}$. Given by Mr. P. A. S. Phillips. W. 57–1928.

## READ, F. (exhibiting 1817–1852).

A GENTLEMAN.
On ivory. Rectangular, $3\frac{9}{16} \times 2\frac{7}{8}$. Signed *Read 1834* in front and *Painted at* | *Cheltenham* | *by F Read 1834* at the back. Given by Mr. Danton Guerault. P. 160–1929.

## REDMOND, Thomas (1745 ?–1785).

A CLERGYMAN, perhaps a member of a family named Fenton.
On ivory, $1\frac{7}{16} \times 1\frac{3}{16}$. Signed *TR.* Given by Mr. Danton Guerault. P. 67–1927.

## REILY, James (d. 1788 ?).

ROBERT BERRY, FATHER OF MARY AND AGNES BERRY, FRIENDS OF HORACE WALPOLE. *Fig. 86.*
On ivory, $1\frac{1}{2} \times 1\frac{1}{4}$. Signed *J. Reily | 1763.* 1016–1905.

## RICHARDSON, Jonathan, jun. (1694–1771).

SUPPOSED SELF-PORTRAIT OF THE ARTIST WHEN A BOY, probably copied from a portrait executed about 1698 by Jonathan Richardson, senior.
Pencil on vellum. Rectangular, $6 \times 4\frac{7}{8}$. Signed at the back *R | 5 May 1735.*
R. H. Stephenson Bequest. P. 114–1929.

THE REV. JOSEPH WASSE (1672–1738), SCHOLAR.
Pencil on vellum. Rectangular, $7\frac{1}{4} \times 5\frac{5}{8}$. Dated 11 Feb. $173\frac{1}{3}$ at back.
R. H. Stephenson Bequest. P. 124–1929.
In the Department of Engraving, Illustration and Design are other drawings by Jonathan Richardson, junior.

## RICHMOND, Thomas (1771–1837).

JULIET MARY DI MAZZINGHI, WIFE OF THE REV. J. W. WORTHINGTON, D.D., OF HOLY TRINITY, GRAY'S INN ROAD.
On ivory, $3 \times 2\frac{7}{16}$. Bequeathed by Miss Harriet Worthington. P. 11–1928.

## RICHTER, Christian (1678–1732).

DR. JOHN RADCLIFFE (1650–1714), A CELEBRATED OXFORD PHYSICIAN.
On vellum on card, $4 \times 3\frac{11}{16}$. Signed *C Richter | 1719.* at back (the *C* and *R* form a monogram). 478–1907.

EDWARD HENRY LEE (1662 ?–1716), EARL OF LITCHFIELD. Probably copied from the three-quarter length portrait by Kneller at Ditchley, Oxon. *Doubtfully attributed to* Richter.
On vellum on card. Sight measure, $1\frac{23}{32} \times 1\frac{3}{8}$. Salting Bequest. P. 123–1910.

LADY MARGARET BAGOT (?). Perhaps after Dahl or Kneller. *Fig. 64.*
On vellum on card, $2\frac{21}{32} \times 2\frac{1}{16}$. Signed *1710 | CR* (monogram).
Purchased under the Bequest of Captain H. B. Murray. P. 71–1920.

## RICKARDS, Samuel (1735 ?–1823).

A LADY.
On ivory, $1\frac{5}{8} \times 1\frac{5}{16}$. P. 14–1914.

## ROBERTSON, Andrew (1777–1845).

A MIDDLE-AGED LADY.
On ivory, $3\frac{3}{16} \times 2\frac{5}{8}$. 23–1885.

## ROBERTSON, Andrew (1777–1845)—*continued.*

THE REV. JOHN F. COLLS, D.D.
On ivory. Octagonal, $2 \times 1\frac{5}{8}$. Signed *AR* (monogram) | *1840* on the spectator's left; also signed faintly on the right. Bequeathed by Mrs. Eliza Colls. 595–1886.

DR. DONALD MACKINNON (1785–1849).
On ivory, $3\frac{1}{8} \times 2\frac{1}{4}$. Signed *AR* (monogram) | *1815*. P. 9–1921.

## ROBERTSON, Charles (1760–1821).

STEPHEN MOORE, SECOND EARL MOUNTCASHELL (1770–1822). *Fig. 122.*
On ivory. Sight measure, $2\frac{19}{32} \times 2\frac{5}{32}$. Salting Bequest. P. 86–1910.

THE HON. THOMAS ST. LAWRENCE (1757?–1831), D.D., BISHOP OF CORK AND ROSS. *Fig. 123.*
On ivory, $2\frac{7}{16} \times 2\frac{3}{32}$. P. 34–1927.

A LADY.
On ivory, $1\frac{9}{16} \times 1\frac{1}{4}$. P. 35–1927.
*See also No. P. 100–1910, page 92.*

## ROCH.

*See* Roche.

## ROCHARD, François Théodore (1798–1858).

MISS BLOOD.
On ivory. Rectangular, $4\frac{15}{32} \times 3\frac{7}{16}$. Signed at the back *Peint par Fcs Rochard* | . . . . *July 1833*. Bequeathed by Miss Georgina Emily Bulley. P. 29–1927.

## ROCHARD, Simon Jacques (1788–1872).

GEORGIANA CAROLINE, SECOND DAUGHTER OF SIR HENRY WATKIN DASHWOOD, BART., afterwards LADY ASTLEY (d. 1835). *Fig. 167.*
On ivory. Rectangular, $3\frac{15}{16} \times 3$. Signed *Rochard Mai 1827*. P. 12–1921.

SIR JOHN RENNIE, F.R.S. (1794–1874), ENGINEER.
On ivory. Rectangular, $6\frac{1}{16} \times 4\frac{11}{32}$. Signed *Rochard Febry 1831*. P. 21–1928.

TWO SKETCHES OF LADIES' HEADS; on the back of E. 206–1922 is a third sketch.
On paper, $2\frac{7}{8} \times 3\frac{1}{16}$; $4\frac{1}{4} \times 2\frac{7}{8}$. Given by Mr. Danton Guerault. In the Department of Engraving, Illustration and Design. E. 205, E. 206–1922.

## ROCH(E), Sampson Towgood (1759–1847).

A GENTLEMAN.
On ivory, $2\frac{7}{8} \times 2\frac{3}{8}$. Signed *Roch* | *1805*. 374–1905.

A LADY. *Fig. 149.*
On ivory, $2\frac{7}{8} \times 2\frac{3}{8}$. Signed *Roch* | *1806*. 375–1905.

## ROCH(E), Sampson Towgood (1759–1847)—*continued.*

A LADY. *Fig. 112.*
On ivory, $2\frac{1}{4} \times 1\frac{3}{4}$. Signed *Roche | 1786.* P. 7–1914.

CAPTAIN BERRY.
On ivory. Sight measure, $2\frac{3}{8} \times 1\frac{15}{16}$. R. H. Stephenson Bequest. P. 28–1929.

A GENTLEMAN.
On ivory. Sight measure, $2\frac{7}{16} \times 2\frac{1}{16}$. Signed *ROCH | 1790.* R. H. Stephenson Bequest. P. 50–1929.

## ROGERS, of Millbay, near Plymouth (early 19th century).

SILHOUETTE PORTRAIT OF A LADY.
On glass. Sight measure, $2\frac{13}{16} \times 2\frac{7}{16}$. Given by Captain Desmond Coke. P. 130–1922.

SILHOUETTE PORTRAIT OF A GENTLEMAN.
On glass, $2\frac{11}{32} \times 2\frac{3}{8}$. Given by Captain Desmond Coke. P. 133–1922.

## ROMANINI (Romagnoli), Antonio (1777–1839), and his wife Fanny (1795?–1854), *née* Canori (?).

SUPPOSED PORTRAIT OF BEATRICE CENCI (d. 1599). After a painting attributed to Guido Reni.
On ivory. Circular; diameter, $3\frac{1}{8}$. Signed *11 Romanini fece.* Bequeathed by Mrs. Louisa Plumley. 951–1868.

## ROSALBA.

*See* Carriera.

## ROSE *or* ROSSE, Mrs. Susan Penelope (1648 ?–1700), *née* Gibson.

"MRS. PRU FILLIPS."
On vellum on card, $3 \times 2\frac{5}{16}$. 445–1892.

BARBARA VILLIERS (1641–1709), COUNTESS OF CASTLEMAINE AND DUCHESS OF CLEVELAND.
On vellum on card, $2\frac{7}{8} \times 2\frac{1}{4}$. 446–1892.

A LADY.
On vellum on card, $3\frac{1}{4} \times 2\frac{11}{16}$. 447–1892.

CATHERINE (1638–1705) OF BRAGANZA, QUEEN OF CHARLES II. OF ENGLAND.
On vellum on card, $3 \times 2\frac{1}{2}$. 448–1892.

A GENTLEMAN.
On vellum on card, $3\frac{1}{4} \times 2\frac{5}{8}$. 449–1892.

A COUNTESS OF SUSSEX, possibly LADY ANN PALMER (1662–1722), DAUGHTER OF THE DUCHESS OF CLEVELAND.
On vellum on card, $2\frac{13}{16} \times 2\frac{1}{4}$. 450–1892.

## ROSE *or* ROSSE, Mrs. Susan Penelope (1648?–1700)—*continued.*

THE ARTIST.
On vellum on card, $3\frac{3}{16} \times 2\frac{1}{2}$. 451–1892.

MRS. PREISTMAN.
On vellum on card, $3\frac{3}{8} \times 2\frac{11}{16}$. 452–1892.

ROBERT WIGNAL(L), PORTRAIT PAINTER.
On vellum on card, $3\frac{1}{8} \times 2\frac{1}{2}$. 453–1892.

A LADY.
On vellum on card, $3\frac{1}{16} \times 2\frac{9}{16}$. 454–1892.

MRS. MARINUS VAN VRIJBERGEN, SISTER OF MRS. SUSAN PENELOPE ROSSE.
On vellum on card, $2\frac{3}{4} \times 2\frac{1}{4}$. 455–1892.

"MY FATHER ROSSE," probably MRS. SUSAN PENELOPE ROSSE'S HUSBAND OR FATHER-IN-LAW.
On vellum on card, $3\frac{1}{2} \times 2\frac{13}{16}$. 456–1892.

THE ARTIST. *Fig. 54.*
On vellum on card, $3\frac{1}{4} \times 2\frac{5}{8}$. 457–1892.

A GENERAL, IN ARMOUR.
In Indian ink on vellum on card, $1\frac{7}{8} \times 1\frac{7}{16}$. 458–1892.

POCKET-BOOK, in which Nos. 445 to 458–1892 were preserved.
$7\frac{1}{8} \times 4$. 460–1892.

A LADY.
On vellum on card. Sight measure, $1\frac{1}{16} \times \frac{15}{16}$. Signed *SP* | *R*. P. 38–1919.

## ROSENBERG, Charles Christian (1745–1844).

SILHOUETTE PORTRAIT OF A GENTLEMAN.
On glass. Sight measure, $5\frac{1}{16} \times 3\frac{15}{16}$. Given by Captain Desmond Coke. P. 160–1922.

## ROSS, Miss Janet (fl. 1816–1827).

MRS. BRYAN THOMAS BALGUY, *née* EMMA BROADBENT.
On ivory. Rectangular, $4\frac{9}{16} \times 3\frac{1}{2}$. Inscribed at the back *Painted by J. Ross.—Decbr 1827.* Given by Miss E. M. Balguy. P. 23–1921.

## ROSS, Sir William Charles, R.A. (1794–1860).

THE PAINTER HIMSELF. *Fig. 166.*
On ivory, $4 \times 3\frac{1}{4}$. 1384–1874.

MRS. EDWIN DALTON, *née* MAGDALENA ROSS, ARTIST, AND SISTER OF SIR WILLIAM C. ROSS.
On ivory, $3\frac{7}{8} \times 3\frac{1}{4}$. 281–1875.

SIR PETER HESKETH-FLEETWOOD, BART. (1801–1866), FOUNDER OF FLEETWOOD, LANCS.
On ivory. Rectangular, $4\frac{3}{8} \times 3\frac{1}{4}$. Signed at the back *Painted by W. C. Ross* | *1826.* 38–1886.

## ROSS, Sir William Charles, R.A. (1794–1860)—*continued.*

MARGARET, *née* SHAW-STEWART (d. 1880), SECOND WIFE OF EDWARD, ELEVENTH DUKE OF SOMERSET. *Fig. 173.*
On ivory. Rectangular, $4\frac{3}{8} \times 3\frac{3}{8}$. 76–1891.

MRS. BACON. *Fig. 175.*
On ivory. Rectangular, $8\frac{7}{16} \times 6\frac{5}{16}$. Signed at the back *Painted by Sir W. C. Ross R.A.* | *Miniature Painter to the Queen.* | *1841.* Given by Mrs. B. Calmar. P. 68–1921.

## ROSSE, Mrs. S. P.

*See under* **Rose.**

## ROTH, Thomas (exhibiting 1803–1828).

KING CHARLES I. (1600–1649).
Enamel, $3\frac{1}{32} \times 2\frac{11}{32}$. Signed at the back *T Roth pinx* . . . | . . . 1807 (?). Bequeathed by Mrs. Louisa Plumley. 918–1868.

MARY STUART (1542–1587), QUEEN OF SCOTS.
Enamel, $3 \times 2\frac{3}{8}$. Signed at the back *T. Roth. pinx.* | *London 1806.* Bequeathed by Mrs. Louisa Plumley. 919–1868.

LADY JANE GREY (1537–1554).
Enamel, $2\frac{15}{16} \times 2\frac{3}{8}$. Signed at the back *T. Roth.* | *London 1806.* Bequeathed by Mrs. Louisa Plumley. 920–1868.

A LADY.
Enamel. Rectangular, $4 \times 3\frac{1}{2}$. Bequeathed by Mrs. Louisa Plumley. 936–1868.

GENERAL SIR RALPH ABERCROMBY (1734–1801). After Hoppner.
Enamel, $4 \times 3\frac{5}{16}$. Signed at the back *T. Roth pinx* | *London June 1810.* Transferred from the Museum of Practical Geology, Jermyn Street. 4867–1901.

## ROUGHT, W. (of Oxford).

SILHOUETTE PORTRAIT OF AN UNDERGRADUATE.
On glass, $3\frac{7}{16} \times 2\frac{13}{16}$. Given by Captain Desmond Coke. P. 131–1922.

## RYMSDYK, Andrew van (fl. 1778–1785).

AN ELDERLY LADY.
On paper. Sight measure, $4\frac{3}{4} \times 3\frac{3}{16}$. Signed *Rymsdyk* | *Delin~* | *1780.* R. H. Stephenson Bequest. P. 92–1929.

A GENTLEMAN.
On paper. Sight measure, $4\frac{3}{4} \times 3\frac{3}{16}$. R. H. Stephenson Bequest. P. 105–1929.

## S., F. C.

DIANA AND CALLISTO.
On vellum. Rectangular, $3\frac{1}{2} \times 5\frac{1}{4}$. Signed *1617.* | *F C. S.* Purchased under the Bequest of Captain H. B. Murray. P. 53–1927.

## S., W.

A LADY.
On ivory, $3 \times 2\frac{7}{16}$. Signed *W. S | 1807*. Given by Mr. Danton Guerault. P. 59–1928.

## SATCHWELL, Robert William (exhibiting 1793–1818).

CAPTAIN BOYS.
On ivory, $2\frac{5}{8} \times 2\frac{3}{16}$. Bequeathed by Miss E. E. Gibson. 763–1897.

WILLIAM SATCHWELL (1732–1811), FATHER OF THE PAINTER.
On ivory, $3\frac{3}{8} \times 2\frac{3}{4}$. 125–1908.

## SAUNDERS, George Lethbridge (1807–1863).

A GENTLEMAN.
On ivory. Rectangular, $3\frac{3}{4} \times 2\frac{11}{16}$. Signed *G L Saunders | 1829*. Given by Mr. J. Lifetree. P. 4–1926.

## SAUNDERS, Joseph (exhibiting 1772–1808).

SIR WILLIAM BEECHEY, R.A. (1753–1839). *Probably by* Joseph Saunders.
On ivory, $2\frac{1}{2} \times 1\frac{15}{16}$. P. 64–1922.

## SAUNDERS, R. (exhibiting 1801–1828).

A GENTLEMAN.
On ivory, $2\frac{1}{2} \times 2$. Inscribed at the back *By | M' R. Saunders | January 1810*. Given by Mr. Danton Guerault. P. 14–1927.

## SAUVAGE, Piat Joseph (1744–1818).

FEMALE FIGURES AND CUPIDS. *Style of* Sauvage; grisaille.
On ivory. Circular. Diameter of box, $2\frac{7}{8}$. In the lid of a snuff-box. Mitchell Bequest. In the Department of Metalwork. 216–1878.

## SCHINDLER, Philipp Ernst (1723–1810 ?).

VENUS AND THE DEAD ADONIS.
Enamel on the lid of a snuff-box. The box is circular; diameter 3. Signed *Schindler Wienn*. Jones Bequest. 912–1882.

SIX GENRE SUBJECTS.
Enamel, on a snuff-box. The box is oval; length $3\frac{3}{8}$. One signed *Schindler Wienn*. Jones Bequest. 920–1882.

## SCOULER, James (1740 ?–1812).

MATTHEW MARTIN (1748–1838), NATURALIST.
On ivory, $1\frac{11}{16} \times 1\frac{5}{8}$. Signed *Scouler, 1770* along the edge. 911–1902.

A GENTLEMAN. *Fig. 81.*
On ivory, $1\frac{7}{16} \times 1\frac{1}{8}$. Signed *Scouler. 1774* along the edge. 82–1904.

DIANA. *Fig. 97.*
On ivory, $3\frac{7}{8} \times 3$. Signed *Scouler | 1773*. P. 78–1928.

## SEVIN, Pierre Paul (1650–1710).

EQUESTRIAN PORTRAIT OF HENRI DE LA TOUR D'AUVERGNE (1611–1675), VICOMTE DE TURENNE, MARSHAL OF FRANCE. *Fig. 44.*
On vellum. Rectangular, $17\frac{1}{4} \times 11\frac{3}{4}$. Signed *P. Seuin. f.* | *1670.*
Jones Bequest. 739–1882.

## SHELLEY, Samuel (1750 ?–1808).

MACBETH SALUTED BY THE WITCHES.—*Macbeth*, Act i., Scene 3.
On ivory, $5 \times 6\frac{3}{4}$. Signed at the back *painted by Samuel Shelley* | *N° 7 Henrietta Street—* | *Covent Garden.* 673.

A MAN IN FANCY DRESS.
On ivory. Rectangular, $3\frac{3}{4} \times 3$. Signed *S Shelley* in front and *painted by S: Shelley,* | *George Street Hanover Sq..* at the back.
Given by Miss Elizabeth Twining. 692.

HEAD OF A LADY.
Sketch on paper, $3\frac{5}{16} \times 2\frac{7}{8}$, but mounted in a circle. D. 383–1907.

A GIRL. *Fig. 115.*
On ivory. Sight measure, $2\frac{3}{4} \times 2\frac{9}{32}$. Salting Bequest. P. 85–1910.

A LADY. *Fig. 114.*
On ivory, $2\frac{11}{16} \times 2\frac{1}{4}$. P. 1–1920.

A GENTLEMAN with the initials G. C.
On ivory, $2\frac{29}{32} \times 2\frac{5}{16}$. Signed at the back *S. Shelley* | *6 George Street* | *Hanover Sq'.* P. 2–1920.

THE REV. CHARLES BALE.
On ivory, $2\frac{29}{32} \times 2\frac{11}{32}$. Signed at the back *painted by* | *Sam: Shelley* | *—Gt George Street* | *6. Han' Sqe.* P. 46–1924.

LADY BRUDENELL (?).
On ivory. Sight measure. $1\frac{9}{16} \times 1\frac{5}{16}$. Signed *SS.* In the lid of a snuff-box.
W. W. Aston Bequest. In the Department of Metalwork. M. 153–1917.

MISS ANNABELLA CRAUFURD, afterwards COUNTESS LOCKHART, and MISS MARY CRAUFURD, afterwards MRS. PALMER. *Fig. 113.*
On ivory, $3\frac{9}{32} \times 2\frac{29}{32}$. Signed in front on a piece of music *Thou hast run* | *awa frae me* | *Mary* | *1782* | *S. Shelley.* | *p'* Inscribed at the back, probably by the artist, *painted by—* | *Sam.. Shelley 1782* | *and Exhibited at the* | *Royal Academy* | *the same year.*
Given by Mrs. Felix Moeller, in memory of Lieutenant Bernard Moeller (Duke of Cambridge's Own Middlesex Regiment), killed in the South African War, 1901. P. 7–1925.

A GENTLEMAN.
On ivory. Sight measure, $1\frac{11}{16} \times 1\frac{3}{8}$. R. H. Stephenson Bequest.
P. 26–1929.

MRS. RUSPIN AND HER CHILD.
On paper. Circular. Sight measure, diameter, $2\frac{5}{16}$.
R. H. Stephenson Bequest. P. 48–1929.

The Department of Engraving, Illustration and Design contains drawings by Shelley and seven of his sketch-books; the Department of Paintings contains two finished water-colour paintings by him.

## SHERLOCK, William (1738 ?–1806 ?).

SIR JOHN ANDREW STEVENSON (1760 ?–1833), MUSICAL COMPOSER.
On ivory, $3\frac{1}{8} \times 2\frac{3}{8}$. Signed *Shirlock* | *1805*. 69–1884.

A LADY.
On ivory, $3\frac{1}{4} \times 2\frac{1}{2}$. 44–1903.

THOMAS PHILLIPS (1770–1845), R.A., PORTRAIT PAINTER.
On thin card, $5\frac{3}{8} \times 4\frac{17}{32}$. Signed in front *WSh* | *1795* and *WSh* and at the back *WS. pinxt*. P. 20–1928.

## SHIRREFF, Charles (working 1770–1831).

MISS CATHERINE TAYLOR (1780–1858), who married Mr. Robert Sherson (see the next item) at Madras in 1798. *Fig. 141.*
On ivory. Sight measure, $2\frac{29}{32} \times 2\frac{15}{16}$. Signed at the back *C. Shirreff. pinx.* | *1797* | *Fort S' George* | *Madras*. Salting Bequest. P. 69–1910.

MR. ROBERT SHERSON (1777–1842), who held important posts in the East India Company's service.
On ivory. Sight measure, $2\frac{29}{32} \times 2\frac{7}{32}$. Signed at the back *C. Shirreff pinxt* | *1797* | *Madras, St* | *George Fort*. Salting Bequest. P. 70–1910.

AN ELDERLY GENTLEMAN. English, late eighteenth century. *Probably by* Charles Shirreff.
On ivory, $2\frac{9}{16} \times 2\frac{1}{16}$. 13–1881.

A GENTLEMAN. About 1790. *Probably by* Charles Shirreff.
On ivory. Sight measure, $1\frac{5}{8} \times 1\frac{9}{32}$. Salting Bequest. P. 93–1910.
*See also No. P. 52–1910, page 92.*

## SIMPSON, T.

A LADY.
On ivory, $2\frac{15}{16} \times 1\frac{7}{8}$. Inscribed at the back *T Simpson* | *Jan'' 8' 1786*.
Given by Mr. Danton Guerault. P. 2–1923.

## SINGLETON, William (exhibiting 1770–1790).

THOMAS GIBSON (1749–1810) OF BRADSTON BROOK.
On ivory, $1\frac{1}{2} \times 1\frac{1}{4}$. Signed *S* | *75*. P. 44–1924.

## SKINNER, John (fl. 1774–1787).

A GENTLEMAN.
On ivory, $2\frac{7}{8} \times 2\frac{7}{16}$. Signed *I. Skinner.* | *Nov. 1774*. P. 55–1921.

## SLATER, J. W. (fl. 1806–1836); *or* ISAAC WANE SLATER (1785–1836).

THE HON. MRS. AUGUSTUS PHIPPS.
On ivory, $3 \times 2\frac{3}{8}$. Signed in front *J. W Slater*; signed at the back *J. W. Slater* | *33 Berners St* | *Oxford Street* | *1811*. P. 31–1922.

## SLATER, J. W. (fl. 1806–1836); *or* ISAAC WANE SLATER (1785–1836)—*continued.*

MRS. LUKE FREEMAN, *née* TILLEARD.
On ivory, $2\frac{3}{4} \times 2\frac{1}{4}$. Signed *JWS* | *1805* in front and *J W Slater* | *47 Greek S^t* | *1805 Soho* at the back. P. 69–1927.
The Department of Engraving, Illustration and Design has a portrait of Slater by himself.

## SMART, John (1741 ?–1811).

A LADY, with the initials L. V. W. *Fig. 142.*
On ivory, $3\frac{1}{4} \times 2\frac{3}{4}$. Signed *JS* | *1795* | *I.* 234–1885.

AN INDIAN IN NATIVE COSTUME. *Fig. 139.*
On paper. Rectangular, $3\frac{3}{8} \times 3\frac{1}{8}$. 104–1888.

DITTO (similar to No. 104–1888).
On ivory, $1\frac{21}{32} \times 1\frac{5}{16}$. Signed *JS* | *1781* | *I.* Presented by Mr. Harry N. Jonas to the Museum, in memory of his wife, Rosa Maud Jonas, M.R.I. P. 13–1930.

A LADY. *Fig. 98.*
On ivory, $1\frac{5}{8} \times 1\frac{3}{8}$. Signed *J. S.* | *1773.* 239–1900.

SIR PHILIP FRANCIS (1740–1818), supposed AUTHOR OF THE LETTERS OF "JUNIUS."
On ivory, $2\frac{1}{16} \times 2$. Signed *JS* | *1781.* At the back is a small miniature on ivory of a female head by an unknown artist. 479–1907.

A LADY, with the initials M. C.
On ivory. Sight measure, $1\frac{21}{32} \times 1\frac{1}{2}$. Signed *JS.* | *1784.* Salting Bequest. P. 59–1910.

A LADY. Possibly copied by Smart from a picture by Gainsborough.
On ivory. Sight measure, $2 \times 1\frac{1}{2}$. Signed *JS* | *1782.* Salting Bequest. P. 60–1910.

A LADY.
On ivory. Sight measure, $1\frac{9}{16} \times 1\frac{9}{32}$. Signed *J. S.* | *1780.* Salting Bequest. P. 71–1910.

ADMIRAL LORAINE. *Fig. 90.*
On ivory. Sight measure, $1\frac{1}{2} \times 1\frac{1}{4}$. Signed *J. S.* | *1780.* Salting Bequest. P. 82–1910.

A GENTLEMAN. *Fig. 91.*
On ivory. Sight measure, $1\frac{17}{32} \times 1\frac{3}{8}$. Signed *J. S.* | *1767.* Salting Bequest. P. 96–1910.

ALLEGED PORTRAIT OF MR. CHARLES SAVILE OF METHLEY. Possibly A PORTRAIT OF SIR JOHN SAVILE (1720–1778), OF METHLEY, M.P.
On ivory. Sight measure, $1\frac{1}{2} \times 1\frac{1}{4}$. Signed *J. S.* | *1774.* Salting Bequest. P. 102–1910.

DOROTHY CAPPER, DAUGHTER OF COLONEL CAPPER OF BUNGAY, SUFFOLK. *Fig. 88.*
On ivory, $1\frac{13}{32} \times 1\frac{5}{16}$. Signed *J S.* | *1778.*
Purchased under the terms of Captain H. B. Murray's Bequest. P. 66–1920.

## SMART, John (1741 ?–1811)—*continued.*

MR. BRYAN HILL (b. 1693).
On paper, $2\frac{7}{8} \times 2\frac{1}{2}$. Signed *J. S.* | *1770.* P. 86–1922.

DR. PARKHURST.
On ivory, $1\frac{1}{4} \times 1\frac{1}{8}$. Signed *J. S.* | *1765.* P. 87–1922.

A LADY.
On ivory, $1\frac{7}{16} \times 1\frac{1}{16}$. Signed *J. S.* | *1779.* R. H. Stephenson Bequest. P. 10–1929.

WILLIAM, LORD CRAVEN (1738–1791).
Pencil and water-colour on card. Rectangular, $2\frac{11}{16} \times 2\frac{7}{16}$. Dated Jan. 1783. R. H. Stephenson Bequest. P. 88–1929.

MR. THOMAS TRUSTON, OF BOSTON, LINCS.
Pencil and water-colour on paper. Sight measure, $3\frac{15}{16} \times 3\frac{1}{4}$. Signed *JS* | *1794.* and at the back *Thomas Truston* | *of Boston* | *Lincolnshire.* | *by* | *John Smart.* | *1794.* R. H. Stephenson Bequest. P. 89–1929.

MR. RICHARD SOLLY, OF ST. MARY AXE, LONDON.
On paper, $5\frac{11}{16} \times 4\frac{7}{16}$. Signed *JS* | *1797.* R. H. Stephenson Bequest. P. 109–1929.

SARAH TYSSEN. *A copy,* nineteenth century.
On ivory, $2\frac{7}{8} \times 1\frac{13}{16}$. Salting Bequest. P. 72–1910.

## SMART, John, jun. (d. 1809).

MARY ANNE GREEN
On paper, $4\frac{1}{16} \times 3\frac{3}{8}$. Signed *J. Smart. Jun* | *1807.* R. H. Stephenson Bequest. P. 108–1929.

MR. C. S. WINGFIELD.
Monochrome, on paper; sight measure, $3\frac{1}{16} \times 2\frac{11}{16}$. Signed *JSJ* | *1799.* Purchased from the funds of the R. H. Stephenson Bequest. P. 196–1929.

## SMITH, Miss Sophia (exhibiting 1766–1804).

A GENTLEMAN. *Attributed to* Sophia Smith.
On ivory, $1\frac{9}{16} \times 1\frac{1}{16}$. Signed *SS* | *1765.* Given by Mr. Danton Guerault. P. 25–1924.

## SMITHSON.

A LADY.
On ivory, $2\frac{7}{16} \times 2$. Signed *S* in front and *Smith . . .* | *Barbados* | *1795.* at the back. Given by Mr. Danton Guerault. P. 3–1927.

## SPENCER, Gervase (d. 1763).

A YOUNG GENTLEMAN.
Enamel, $1\frac{9}{16} \times 1\frac{1}{4}$. Signed *GS.* Given by Miss A. Walsh. 200–1885.

A LADY. *Fig. 77.*
On ivory, $2\frac{3}{8} \times 1\frac{11}{16}$. Signed *G. Spencer. pt* | *1749.* 194–1904.

## SPENCER, Gervase (d. 1763)—*continued.*

A LADY. *Fig. 78.*
On ivory, $1\frac{13}{16} \times 1\frac{1}{2}$. Signed *GS | 1746.* 390–1907.

A GENTLEMAN.
On ivory, $2\frac{1}{2} \times 1\frac{3}{4}$. Signed *GS | 1749.* P. 58–1922.

A LADY. *Fig. 76.*
Enamel, $1\frac{7}{8} \times 1\frac{9}{16}$. Signed *GS | 1756.* P. 29–1923.

A GENTLEMAN.
Enamel. Sight measure, $1\frac{1}{8} \times 1$. Signed in red *GS | 1757.*
R. H. Stephenson Bequest. P. 25–1929.

MR. SHUTE (?).
On ivory, $1\frac{7}{16} \times 1\frac{3}{16}$. Signed *GS | 17 . .*
R. H. Stephenson Bequest. P. 76–1929.

## SPETH (*or* Späth), Balthasar (1774–1846).

MAXIMILIAN (1756–1825), KING OF BAVARIA. In the lid of a snuff-box.
On ivory, $1\frac{1}{2} \times 1\frac{9}{16}$. Signed *Speth 1812.* Mitchell Bequest. 189–1878.

## SPORNBERG, W. (fl. *c.* 1773–1803).

THE REV. ABRAHAM KIRKPATRICK SHERSON.
On glass, $4\frac{13}{32} \times 3\frac{19}{32}$. Signed *W* (or *N*) *SPORNBERG Fecit Bath 1792.*
P. 83–1920.

WILLIAM NEWTON (d. 1811), BISHOP OF WORCESTER.
On glass, $3 \times 2\frac{3}{8}$. Signed *SPORNBERG Inv. N. S Bond St. Bath.*
Given by Captain Desmond Coke. P. 151–1922.

A LADY.
On glass. Sight measure, $3\frac{3}{8} \times 2\frac{11}{16}$. Signed *W SPORNBERG Fecit BATH 1793.*
Given by Captain Desmond Coke. P. 152–1922.

## STEELE, Jeremiah (exhibiting 1801–1826).

MR. JOHN WYNNE.
On ivory. Rectangular, $5\frac{7}{8} \times 4\frac{3}{8}$. Painted in 1820.
Given by Mrs. Ann Wynne. 400–1878.

## STEWART, Anthony (1773–1846).

MRS. ALEXANDER NASMYTH, *née* BARBARA FOULIS.
On ivory. Rectangular, $4\frac{15}{16} \times 3\frac{13}{16}$. P. 14–1930.

## STEWART, J.

THOMAS SHERIDAN (1719–1788), FATHER OF RICHARD BRINSLEY SHERIDAN.
On ivory, $1\frac{3}{8} \times 1\frac{1}{8}$. 909–1902.

## STUBBLE, H. J. (exhibiting 1785–1791).

MR. PHILIP RASHLEIGH (1729–1811), OF MENABILLY, CORNWALL; M.P. FOR FOWEY.

On paper, $5\frac{3}{8} \times 4\frac{5}{8}$. Inscribed at the back *Drawn by H. J. Stubble | Little Carrington Street | May Fair London. 1786.* P. 41–1923.

## STUMP, Samuel John (d. 1863).

WILLIAM BADULEY TOWNSEND ROGERS (1810–1811). Painted after death. *Fig. 150.*

On ivory, $2\frac{7}{8} \times 2\frac{1}{4}$. Given by Miss Anna Newton. 1628–1903.

A GENTLEMAN.

On ivory, $2\frac{25}{32} \times 2\frac{1}{16}$. Signed *Stump | pinx'.* P. 10–1914.

A GENTLEMAN.

On ivory, $2\frac{15}{16} \times 2\frac{15}{32}$. Signed *Stump p'* in front; inscribed *S J Stump | N° 7 Cork Street | Burlington Gardens* at the back. P. 44–1922

A LADY.

On ivory, $2\frac{3}{4} \times 2\frac{1}{16}$. Signed *Stump p . . .* R. H. Stephenson Bequest. P. 60–1929.

## SUEUR, Le.

*See* Le Sueur.

## SULLIVAN, Luke (1705–1771).

JOHN, THIRD EARL OF BUTE (1713–1792). *Fig. 80.*

On ivory, $1\frac{3}{8} \times 1\frac{1}{8}$. Signed *LS* (monogram) | *1767.* 699–1904.

A LADY. *Fig. 84.*

On ivory, $1\frac{7}{8} \times 1\frac{3}{4}$. Signed *LS* (monogram) | *1759.* 1027–1905.

## SYKES, George (exhibiting 1761–1774).

A LADY.

On ivory, $1\frac{3}{8} \times 1$. Signed *G Sykes | 770* (the *G* and the first figure of the date have been pared). Alfred Winter Bequest. P. 63–1928.

## TAYLER, Charles Foot (exhibiting 1820–1853).

A GENTLEMAN, A MEMBER OF THE BARRATT FAMILY. *Fig. 170.*

On ivory. Rectangular, $3\frac{1}{4} \times 2\frac{11}{16}$. Signed *C F Tayler | 1822.* Given by Mr. Walter Barratt, F.L.S. P. 28–1926.

## TEERLINC, Livina, *née* Binnink.

A LITTLE GIRL (AGED 4), HOLDING AN APPLE. *Doubtfully ascribed to* Livina Teerlinc. *Fig. 7.*

On vellum on card. Sight measure, $2 \times 1\frac{9}{16}$. Dated 1590. Salting Bequest. P. 145–1910.

## TEERLINC, Livina, *née* Binnink—*continued.*

A LITTLE GIRL (AGED 5), HOLDING A RED CARNATION. *Doubtfully ascribed to* Livina Teerlinc. *Fig. 8.*
On vellum on card. Sight measure, $2 \times 1\frac{9}{16}$. Dated 1590.
Salting Bequest. P. 146–1910.

## TERBORCH, Gerard (1617–1681).

A GENTLEMAN. *The ascription to Terborch is very doubtful.*
Oil on copper, $2\frac{31}{32} \times 1\frac{3}{4}$. Salting Bequest. P. 162–1910.

## THEWENETI, Lorenzo (1797 ?–1878).

A GENTLEMAN.
On ivory. Rectangular, $4\frac{9}{16} \times 3\frac{7}{16}$. P. 2–1929.

A LADY.
On ivory. Rectangular, $4\frac{13}{16} \times 3\frac{15}{16}$. Signed on the backboard *L Theweneti | 28 Milsom Street Bath.* P. 3–1929.

## THOMPSON, Thomas Clement, R.H.A. (1780 ?–1857).

MR. J. DRAPER.
On ivory. Sight measure, $3\frac{7}{32} \times 2\frac{21}{32}$. Signed *T Thompson | 1802.* P. 22–1928.

A GENTLEMAN.
On ivory. Sight measure, $2\frac{9}{16} \times 2\frac{5}{32}$. Signed *T. Thompson | 1779.* P. 34–1930.

## THOMSON, E. W. (exhibiting 1832–1839).

A LADY
On ivory. Sight measure, $2\frac{5}{8} \times 1\frac{13}{16}$. Signed at the back *E W Thomson pinxt | Rue du fx St Honoré.* P. 72–1927.

## THOMSON, William John, R.S.A. (1771–1845).

A GENTLEMAN, with the initials I. (or J.) R.
On ivory, $3 \times 2\frac{3}{8}$. Signed *WJT.* P. 9–1910.

A GENTLEMAN.
On ivory, $3\frac{1}{32} \times 2\frac{1}{2}$. Signed at the back *Painted by | W: J: Thomson | Sep. 1809. | 41 Craven St | Strand.* P. 45–1922.

CATHERINE, LADY BLANTYRE (d. 1822).
On ivory, $3\frac{3}{4} \times 2\frac{23}{32}$. Signed at back *Painted by | W J: Thomson | Decr 1812 | Edinburgh.* P. 23–1928.

A GENTLEMAN.
On ivory. Sight measure, $3\frac{1}{16} \times 2\frac{5}{8}$. Signed at back *Painted | by W: J: Thomson | 212 Piccadilly | March 1807.* R. H. Stephenson Bequest. P. 49–1929.

## TOUTIN, Henri (1614–1683).

LOUIS XIII. (1601–1643) AND CARDINAL RICHELIEU (1585–1642).
Enamel, inside a gold watch-case. Diameter of watch, $2\frac{1}{2}$. In the Department of Metalwork. 7543–1861.

## TREWINNARD, Mrs. (exhibiting 1797-1806).

A LADY.
On ivory, $3\frac{1}{16} \times 2\frac{1}{4}$. Inscribed at back *N° 108 | M^rs Trewinnard | S^t Martins— | Lane—*. Given by Mrs. Edgar Holl. P. 12–1928.

## VALVIN.

FIGURES ON HORSEBACK AND ON FOOT.
Enamel, on a snuff-box, $2 \times 3\frac{1}{8}$. Signed *VALVIN*. Mitchell Bequest. 236–1878.

## VAN DER WERFF, A.

*See* **Werff, A. van der.**

## VAUGHAN, Edward (exhibiting 1772–1814).

A GENTLEMAN.
On ivory, $2\frac{3}{8} \times 1\frac{15}{16}$. Signed *EV | 1794*. P. 53–1923.

## VILLIERS, Jean François Marie Hüet (1772–1813).

BARON DE WINDT.
On ivory, $3\frac{3}{8} \times 2\frac{5}{8}$. Signed *Hüet-Villiers 1806. L . . .* 1200–1905.

BARONESS DE WINDT. *Fig. 165.*
On ivory, $3\frac{5}{8} \times 2\frac{7}{8}$. Signed *Hüet-Villiers 1807. L . . .* 1201–1905.

MADAME CATALANI (1782–1849), ITALIAN SINGER. *Fig. 160.*
On ivory, $4\frac{3}{4} \times 3\frac{3}{4}$. Signed *Hüet-Villiers. | 1806.* Dyce Bequest. D. 100.

## VIOLET, Pierre Noël (1749–1819).

SUPPOSED PORTRAIT OF MADAME MARGUERITE VIOLET (d. 1841), *née* BECRET, WIFE OF THE ARTIST. *Fig. 103.*
On card, $2\frac{9}{16} \times 1\frac{11}{16}$. Given by Miss Wallace-Dunlop. P. 9–1913.

CAPTAIN WILLIAM BAILEY (1787–1819), OF THE 13TH FOOT.
On ivory, $2\frac{15}{16} \times 2\frac{1}{8}$. Signed at the back *P. Violet. p^t | London, 1805.*
Given by Miss Carolin Nias, in memory of Lady Nias. P. 7–1927.

## WAITE, W. (exhibiting 1800–1821).

AN OLD MAN.
On ivory, $3 \times 2\frac{13}{16}$. Signed *Waite 1819*. P. 19–1925.

## WALKER, Miss Mildred Clara (1869–1928).

" MADAME BLONDE."
On ivory. Rectangular, $3\frac{9}{16} \times 2\frac{9}{16}$. Signed *M C. WALKER.*
Given by the Executors of the Artist. P. 7–1928.

## WATKINS.

SILHOUETTE PORTRAIT OF KING WILLIAM IV. (1765–1837), WHEN DUKE OF CLARENCE.
On card, $3\frac{3}{8} \times 2\frac{11}{16}$. Given by Captain Desmond Coke. P. 162–1922.

## WEILER.

*See* **Weyler.**

## WELLINGS, William (fl. *c.* 1780–1793).

SILHOUETTE OF TWO LADIES SEATED AT A TABLE.
On paper. Rectangular, $8\frac{3}{8} \times 10\frac{1}{4}$. Signed *W^m Wellings. Fecit | 1782.*
Given by Captain Desmond Coke. P. 123–1922.

## WERFF, Adriaen van der (1659–1722).

WILLIAM DRUMMOND.
Oil on copper, $4\frac{1}{8} \times 3\frac{1}{4}$. Signed *A V: Werff fe.* 1028–1905.

## WEYLER, Jean Baptiste (1749–1791).

A GENTLEMAN. *Ascribed to* J. B. Weyler. In the lid of a snuff-box.
On ivory, $1\frac{3}{8} \times 1\frac{5}{32}$. Signed *Weiler.* W. W. Aston Bequest. In the Department of Metalwork. M. 147–1917.

## WHITE, Robert (1645–1703).

WILLIAM COLEPEPER (d. 1726), ONE OF THE " KENTISH PETITIONERS," 1701.
Plumbago on vellum, $4\frac{15}{16} \times 3\frac{15}{16}$. Signed *R White.* P. 105–1920.

JUSTINIAN CHAMPNEYS (d. 1748), ONE OF THE " KENTISH PETITIONERS," 1701.
Plumbago on vellum, $4\frac{15}{16} \times 4$. P. 106–1920.

JAMES DRUMMOND (1648–1716), FOURTH EARL OF PERTH.
Plumbago on vellum. Sight measure, $5\frac{1}{16} \times 4$. Signed *R White | ad vivum | fecit | 1685.* R. H. Stephenson Bequest. P. 95–1929.

THOMAS COLEPEPER, ONE OF THE " KENTISH PETITIONERS," 1701.
Plumbago on vellum, $4\frac{15}{16} \times 3\frac{15}{16}$. Signed *R White.* R. H. Stephenson Bequest. P. 110–1929.

## WHITE, Robert (1645–1703)—*continued.*

WILLIAM HAMILTON (d. 1737), ONE OF THE "KENTISH PETITIONERS," 1701.
Plumbago on vellum, $4\frac{15}{16} \times 3\frac{15}{16}$. R. H. Stephenson Bequest. P. 111–1929.

DAVID POLHILL (1674?–1754), ONE OF THE "KENTISH PETITIONERS," 1701.
Plumbago on vellum, $4\frac{15}{16} \times 3\frac{15}{16}$. Signed *R White.* R. H. Stephenson Bequest. P. 112–1929.

## WOOD, William (1768 ?–1809).

A GENTLEMAN.
On ivory, $3\frac{1}{8} \times 2$. Given by Mr. Danton Guerault. P. 92–1922.

ADMIRAL ROBINSON.
On ivory. Sight measure, $3\frac{7}{16} \times 2\frac{9}{16}$. R. H. Stephenson Bequest. P. 62–1929.

A LADY. *The attribution to Wood is extremely doubtful.* Perhaps the miniature is a copy of one by Cosway.
On ivory. Sight measure, $2\frac{1}{16} \times 2\frac{1}{4}$. Salting Bequest. P. 47–1910.

A LADY. *The attribution to Wood is doubtful.*
On ivory. Sight measure, $3\frac{3}{8} \times 2\frac{3}{4}$. Inscribed at the back *By | Will: Wood, | of | Cork Street, | London.* Salting Bequest. P. 68–1910.

## WOODWARD, William (exhibiting 1771).

A LADY. *Ascribed to* Woodward.
On ivory. Sight measure, $1\frac{15}{32} \times 1\frac{3}{16}$. Signed *W. W | 1775.* P. 186–1929.

## WRIGHT, John (d. 1820).

LADY JANE DUNDAS (1766–1829). Copied from a picture by Hoppner. (Formerly called A PORTRAIT OF MRS. WHITWORTH by Mrs. Mee.)
On ivory. Rectangular, $3\frac{3}{4} \times 2\frac{7}{8}$. 389–1907.

A LADY.
On ivory, $3\frac{7}{16} \times 2\frac{3}{4}$. Signed at the back *John. Wright | pinx^t | Burlington Gardens | corner of Old | Bond S^t 1815* | —. P. 35–1921.

## ZINCKE, Christian Friedrich (1684 ?–1767).

A GENTLEMAN.
Enamel, $1\frac{3}{4} \times 1\frac{1}{2}$. 2030–1855.

SARAH CHURCHILL (1660–1744), *née* JENNINGS; DUCHESS OF MARLBOROUGH. In the lid of a snuff-box.
Enamel, $1\frac{3}{8} \times 1$. Stated to have been painted in 1717. Mitchell Bequest. 151–1878.

A LADY, probably with the initials I. (or J.) T. K.
Enamel, $2 \times 1\frac{3}{4}$. Jones Bequest. 634–1882.

ALLEGED PORTRAIT OF JOSEPH ADDISON (*1672–1719*), ESSAYIST, but more probably the portrait of a man whose initials I. T. R. are on the back of the frame.
Enamel, $1\frac{3}{4} \times 1\frac{1}{2}$. Jones Bequest. 635–1882.

A LADY, probably with the initials D. C.
Enamel, $1\frac{23}{32} \times 1\frac{15}{32}$. Bequeathed by Miss C. F. Gerard. 16–1888.

GEORGE FREDERICK HANDEL (1685–1759), MUSICAL COMPOSER.
Enamel, $1\frac{3}{4} \times 1\frac{1}{2}$. Given by Mr. Henry Barrett Lennard. 2140–1899.

A GENTLEMAN, WEARING INSIGNIA OF THE GARTER.
Enamel, unfinished, $1\frac{3}{4} \times 1\frac{1}{2}$. Given by Mr. F. Haverfield, M.A. 332–1905.

A GENTLEMAN.
Enamel, unfinished, $1\frac{3}{4} \times 1\frac{1}{2}$. Given by Mr. F. Haverfield, M.A. 333–1905.

HEAD OF A GENTLEMAN.
Enamel, $1\frac{3}{4} \times 1\frac{1}{2}$. Given by Mr. F. Haverfield, M.A. 334–1905.

HEAD OF A LADY.
Enamel, unfinished, $1\frac{3}{4} \times 1\frac{1}{2}$. Given by Mr. F. Haverfield, M.A. 335–1905

A LADY.
Enamel, damaged, $1\frac{3}{4} \times 1\frac{1}{2}$. Given by Mr. F. Haverfield, M.A. 336–1905.

KING'S SERJEANT SIR GILES EYRE (1673–1739). *Style of* Zincke.
Enamel, $1\frac{11}{16} \times 1\frac{15}{32}$. Given by Mr. Douglas Eyre. P. 79–1922.

MRS. FRANCIS PERKINS (d. 1738), *née* ARABELLA FERMOR, heroine of Pope's *Rape of the Lock.*
Enamel, $1\frac{1}{2} \times 1\frac{9}{16}$. Signed *CF* (monogram). *Zincke fecit* | *1716* at the back.
P. 106–1922.

MR. JOHN EDEN LITTEL (d. 1728). Cf. No. P. 54–1929 below.
Enamel. Sight measure, $1\frac{11}{16} \times 1\frac{7}{16}$. R. H. Stephenson Bequest. P. 21–1929.

A LADY.
Enamel, $1\frac{11}{16} \times 1\frac{1}{2}$. R. H. Stephenson Bequest. P. 22–1929.

MRS. SARAH TYSSEN (1707–1778), DAUGHTER OF S. HOUGHAM, WIDOW OF JOHN EDEN LITTEL. Cf. No. P. 21–1929 above.
Enamel. Sight measure, $1\frac{11}{16} \times 1\frac{9}{16}$. R. H. Stephenson Bequest. P. 54–1929.

## UNKNOWN.

MRS. MARGARET DEERING. English, about 1800. Formerly attributed to Mrs. Mee. *Perhaps by* Charlotte Jones.
On ivory, $3\frac{1}{8} \times 2\frac{1}{2}$. Given by Miss Margaret M. Lindsay. 671.

WILLIAM COCKERILL (1759–1832), FOUNDER OF THE IRON TRADE IN BELGIUM. Probably a Belgian miniature.
On ivory, $3 \times 2\frac{3}{8}$. Given by Mr. R. Yates. 680.

SILHOUETTE PORTRAIT OF MR. JOHN SHEEPSHANKS (1787–1863), who gave the Sheepshanks Collection of pictures to the Museum.
On card. Sight measure, $3\frac{5}{16} \times 2\frac{1}{4}$. Given by Mr. R. P. Ebden. 4945 A.L.

KING CHARLES II. (1630–1685). Cut from Letters Patent.
Indian ink on vellum. Sight measure, $5\frac{1}{16} \times 3\frac{3}{4}$.
Given by Sir Henry Cole, K.C.B. 7835 A.L.

KING CHARLES II. (1630–1685).
Enamel, $1\frac{3}{4} \times 1\frac{3}{8}$. 2021–1855.

PAUL I. (1754–1801), EMPEROR OF RUSSIA, WHEN YOUNG. French.
Enamel, $1\frac{1}{8} \times 1\frac{3}{8}$. 2024–1855.

PEREGRINE HYDE OSBORNE (1691–1731), MARQUIS OF CARMARTHEN.
Enamel, $1\frac{7}{8} \times 1\frac{5}{8}$. 2026–1855.

SUPPOSED PORTRAIT OF CHARLES, DUC DE LORRAINE (1604-1675).
Enamel, $1\frac{3}{8} \times 1\frac{1}{4}$. 2027–1855.

COPY OF RAPHAEL'S "MADONNA DELLA SEDIA"; nineteenth century.
Enamel on porcelain (?). In the Department of Woodwork. 2029–1855.

A LADY AND GENTLEMAN. Italian, seventeenth century. In a locket.
Oil on copper, $1\frac{1}{4} \times \frac{1}{16}$; $1\frac{3}{8} \times \frac{7}{8}$. In the Department of Metalwork. 7003–1860.

DANAE AND THE SHOWER OF GOLD. Eighteenth century.
On ivory, $3\frac{7}{8} \times 2\frac{3}{4}$. Given by the Rev. R. Brooke. 989–1864.

SUSANNAH AND THE ELDERS. Eighteenth century.
On ivory, $3\frac{5}{8} \times 2\frac{7}{8}$. Given by the Rev. R. Brooke. 990–1864.

VENUS AND CUPID. Eighteenth century.
On ivory, $2 \times 3$. Given by the Rev. R. Brooke. 991–1864.

A NOBLEMAN AND GENERAL. French (?), *c.* 1740(?).
On ivory, $1\frac{1}{4} \times 1$. 19–1865.

LA PRINCESSE DE LORRAINE, COMTESSE DE BRIONNE; LE PRINCE DE LORRAINE, COMTE DE BRIONNE; LE PRINCE DE LAMBESC; LE DUC DE VAUDEMONT; LA PRINCESSE DE CARIGNAN; LA PRINCESSE CHARLOTTE, ABBESSE DE REMIREMONT. Respectively in the lid, bottom and sides of a French snuff-box of about 1760.
On ivory, $\frac{1}{16} \times 1$; $1\frac{1}{4} \times 1\frac{1}{16}$; the last four $\frac{11}{16} \times \frac{5}{8}$.
In the Department of Metalwork. 98–1865.

ELLIPTIC GOLD MEDALLION, WITH A SAINT'S HEAD ON EITHER SIDE. French, seventeenth century.
Enamel, $1\frac{1}{8} \times 1$. 100–1865.

LOUIS XIV. (1638–1715) AND ANNE OF AUSTRIA (1602–1666). On either side of the revolving bezel of a ring.
Enamel, $\frac{5}{16} \times \frac{9}{32}$. In the Department of Metalwork. 103–1865.

A LADY. French (?), about 1710. In the lid of a box which is more recent than the miniature.
Enamel, $1\frac{3}{4} \times 1\frac{3}{8}$. In the Department of Metalwork. 128–1865.

A YOUNG MAN; with poem at back. French, seventeenth century.
Enamel, $1\frac{1}{2} \times 1\frac{1}{4}$. Dated May 1645 at back. 39–1866.

A LADY. French or Austrian, *c.* 1770.
On ivory, $1\frac{1}{2} \times 1\frac{1}{4}$. 523–1868 (691).

PROFILE PORTRAIT OF A MAN. Grisaille, French, late eighteenth century. In the bezel of a ring.
Octagonal. Sight measure, $\frac{3}{4} \times \frac{11}{16}$. In the Department of Metalwork. 527–1868.

PROFILE PORTRAIT OF QUEEN CHARLOTTE (1744–1818), WIFE OF GEORGE III. Supposed to be after Mary Moser, R.A.
Sight measure, $\frac{13}{16} \times \frac{13}{32}$. In the Department of Metalwork. 695–1868.

ANNE (NINON) DE L'ENCLOS (1616–1706), FAMOUS FRENCH BEAUTY. English, nineteenth century.
Enamel, $1\frac{7}{8} \times 1\frac{5}{8}$. Bequeathed by Mrs. Louisa Plumley. 940–1868.

LADY ELIZABETH PERCY (1665?–1722), DUCHESS OF SOMERSET, OR MARY BAGOT (d. 1679?), COUNTESS OF FALMOUTH AND COUNTESS OF DORSET AND MIDDLESEX. English, early nineteenth century. After Lely.
Enamel, $2\frac{1}{4} \times 1\frac{7}{8}$. Bequeathed by Mrs. Louisa Plumley. 941–1868.

A LADY. English, about 1750.
Enamel, $1\frac{1}{4} \times 1\frac{1}{2}$. Bequeathed by Mrs. Louisa Plumley. 943–1868.

MRS. BILLINGTON (1768?–1818), SINGER. Perhaps Irish; *possibly by* Frederick Buck, *q.v.*
On ivory, $2\frac{1}{4} \times 1\frac{7}{8}$. Bequeathed by Mrs. Louisa Plumley. 946–1868.

GIAN GALEAZZO SANVITALE. Italian nineteenth-century copy of part of a painting by Parmigiano in the National Museum at Naples.
On ivory, $2\frac{5}{8} \times 2\frac{1}{8}$. Bequeathed by Mrs. Louisa Plumley. 947–1868.

GIOVAN BATTISTA CASTALDI (d. 1562). Italian nineteenth-century copy of part of a painting by Parmigiano in the National Museum at Naples.
On ivory, $2\frac{5}{8} \times 2\frac{1}{8}$. Bequeathed by Mrs. Louisa Plumley. 948–1868.

A LADY (ANTEA?). Italian nineteenth-century copy of part of a painting by Parmigiano in the National Museum at Naples.
On ivory, $2\frac{5}{8} \times 2\frac{1}{8}$. Bequeathed by Mrs. Louisa Plumley. 949–1868.

HEAD OF A MAN. After Rembrandt (?). Ninteeenth-century copy.
Oil or varnished water-colour on ivory, $1\frac{1}{2} \times 1\frac{1}{4}$.
Bequeathed by Mrs. Louisa Plumley. 954–1868.

PORTRAIT OF A NAVAL OFFICER. English, *c.* 1800.
On ivory, 3 × 2¼. Bequeathed by Mrs. Louisa Plumley. 955–1868.

A GENTLEMAN, born 1550 (?). German, sixteenth century.
On vellum on card, 2 1/16 × 1 11/16. 107–1869 (693).

FOUR PORTRAITS, A WOMAN AND THREE MEN.
Oil on copper, 5 1/16 × 4 1/16; 2 1/32 × 1 15/16; 2 7/16 × 1 13/16; 2 5/32 × 1 11/16. 149–1869.

CHARLES I. (1600–1649). In an English ring of about 1650.
Enamel. Sight measure, 5/16 × ¼. In the Department of Metalwork. 924–1871.

JAMES FRANCIS EDWARD STUART (1688–1766), the "OLD PRETENDER." Painted about 1720. In the bezel of a ring.
On ivory. Sight measure, ⅜ × 5/16. In the Department of Metalwork. 926–1871

A LADY. French, about 1780.
Enamel. In a watch-lid. In the Department of Metalwork. 1301–1871.

THREE FEMALE FIGURES. Late eighteenth century.
Enamel, 5 × 3⅛. In the Department of Ceramics. 1329-1871.

JAMES FRANCIS EDWARD STUART (1688–1766), THE "OLD PRETENDER." French, eighteenth century.
Oil on copper, 3 1/16 × 2½. Bequeathed by Mr. W. S Louch. 1591–1871.

PRINCESS MARIA CLEMENTINA SOBIESKI (1702–1735), WIFE OF THE "OLD PRETENDER." French, eighteenth century.
Oil on copper, 3⅜ × 2⅝. Bequeathed by Mr. W. S Louch. 1592–1871.

NASR-EDDIN, SHAH OF PERSIA. Persian, *c.* 1870.
On ivory. Rectangular, 3¼ × 1⅞. 705–1876.

DR. THOMAS SANDERS DUPUIS (1733–1796), MUSICAL COMPOSER. Perhaps a copy of a portrait by J. Russell, R.A.
Enamel, 3 × 2⅜. Given by Miss Smart. 2044–1877.

LA DUCHESSE DE LA VALLIÈRE (1644–1710), MISTRESS OF LOUIS XIV. Late eighteenth or early nineteenth century. In the lid of a French eighteenth-century snuff-box.
Enamel, 1⅞ × ⅞. Mitchell Bequest. 152–1878.

JEAN SYLVAIN BAILLY (1736–1793), STATESMAN, ASTRONOMER AND WRITER. French, about 1760–1765 (?). In the lid of a French snuff-box.
Enamel, 1⅛ × 15/16. Mitchell Bequest. 153–1878.

COMTE DE BUSSY-RABUTIN (1618–1693), and his cousin MARIE DE RABUTIN-CHANTAL (1627–1696), MARQUISE DE SÉVIGNÉ, epistolist. Outside and inside the lid of a snuff-box. French, about 1675.
Enamel, 1 5/16 × 1 1/16; 1⅛ × 1 1/16. Mitchell Bequest. 201–1878.

VENUS AND NYMPHS. French, early nineteenth century. In the lid of a snuff-box.
On ivory. Sight measure, $2\frac{1}{2} \times 3\frac{7}{16}$. Mitchell Bequest. 202–1878.

A MAN AND WOMAN. Swiss or German, sixteenth century. In the lid of a Swiss snuff-box.
Oil. Quasi-rectangular, each $1\frac{3}{16} \times \frac{3}{4}$. Mitchell Bequest. 204–1878.

A LADY. French, about 1785. In the lid of a French snuff-box.
On ivory, $2\frac{1}{4} \times 2\frac{3}{16}$. Mitchell Bequest. 207–1878.

A GIRL WITH A BLUE FILLET IN HER HAIR. French, about 1790. Perhaps after Greuze. In the lid of a snuff-box.
On ivory, $2 \times 1\frac{13}{16}$. Mitchell Bequest. 208–1878.

A GIRL STANDING BY A WORK-TABLE. French, early nineteenth century. In the lid of a snuff-box.
On ivory. Circular. Sight measure, diameter, $2\frac{9}{16}$. Mitchell Bequest. 211–1878.

TWO LOVERS. Grisaille, early nineteenth century. In the lid of a snuff-box.
On ivory. Sight measure, $1\frac{5}{8} \times 1\frac{13}{32}$. Mitchell Bequest. 215–1878.

GRISAILLE PAINTING OF FIGURES. French, eighteenth century. In the lid of a snuff-box.
On ivory. Circular. Sight measure, diameter, $2\frac{13}{32}$. On the back and sides of the box are also paintings of cupids. Mitchell Bequest. 216–1878.

AN AMOROUS SCENE. French, eighteenth or nineteenth-century copy, probably after Lavreince. In the lid of a French snuff-box.
On ivory. Circular. Sight measure, diameter, $2\frac{31}{32}$. Mitchell Bequest. 220–1878.

DANAE. Eighteenth century. In the lid of a snuff-box.
On ivory. Circular. Sight measure, diameter, $3\frac{1}{32}$. Mitchell Bequest. 222–1878.

THE EMPRESS MARIA THERESA (1717–1780) OF GERMANY. French (?), *c.* 1760–1770. In the lid of a snuff-box.
On ivory, $1\frac{5}{8} \times 1\frac{3}{8}$. Mitchell Bequest. 223–1878.

*LADY ANNE HAMILTON* (d. 1670?), *COUNTESS OF SOUTHESK.* French, early nineteenth-century copy. In the lid of a snuff-box.
On ivory, $1\frac{1}{2} \times 1\frac{1}{4}$. Mitchell Bequest. 224–1878.

A LADY. French, about 1770. In the lid of a snuff-box.
On ivory, $1\frac{1}{2} \times 1\frac{1}{4}$. Mitchell Bequest. 227–1878.

A LADY. French or Swiss (?), *c.* 1760. *Style of* Liotard. In the lid of a snuff-box.
Enamel, $1\frac{3}{4} \times 1\frac{1}{2}$. Mitchell Bequest. 229–1878.

A LADY AND CHILD. French, late eighteenth century. In the lid of a snuff-box.
On ivory. Circular. Diameter, $2\frac{1}{4}$. Mitchell Bequest. 233–1878.

LA DUCHESSE DE SULLY. Nineteenth-century French copy of a seventeenth-century portrait. In the lid of a snuff-box.
Enamel, $1\frac{3}{8} \times 1\frac{1}{8}$. Mitchell Bequest. 237–1878.

A GENTLEMAN. French, *c.* 1770–1775. In the lid of a snuff-box.
Enamel, $1\frac{1}{8} \times 1\frac{15}{16}$. Mitchell Bequest. 239–1878.

A FEMALE ("GEOGRAPHY"?) SEATED BY A TERRESTRIAL GLOBE AND ATTENDED BY TWO AMORINI. Swiss, early nineteenth century. In the lid of a snuff-box.
Enamel. Rectangular, $1\frac{7}{8} \times 3\frac{1}{16}$. Mitchell Bequest. 256–1878.

CUPID AND MUSIC. Swiss, about 1810. In the lid of a snuff-box.
Enamel. Rectangular. Sight measure, $1\frac{1}{2} \times 2\frac{5}{16}$. Mitchell Bequest. 258–1878.

ARMAND JEAN DU PLESSIS (1585–1642), CARDINAL, DUC DE RICHELIEU, STATESMAN. French, late eighteenth or early nineteenth century.
On ivory. Rectangular, $3 \times 2\frac{1}{4}$. Jones Bequest. 604–1882.

PETER THE GREAT (1672–1725), EMPEROR OF RUSSIA. French, early eighteenth century. *Fig. 56.*
On vellum. Rectangular, $8\frac{1}{2} \times 6\frac{1}{2}$. Jones Bequest. 605–1882.

SPURIOUS PORTRAIT OF MILTON, WITH A SPURIOUS SIGNATURE OF SAMUEL COOPER. An eighteenth-century "fake."
On vellum on card, $3 \times 2\frac{1}{4}$. Jones Bequest. 607–1882.

KING WILLIAM III. (1650–1702). After Wissing. By a British artist. Seventeenth century.
On vellum. Rectangular, $6 \times 4\frac{7}{8}$. Jones Bequest. 608–1882.

QUEEN MARY II. (1662–1694). Probably after Wissing. By a British artist. Seventeenth century.
On vellum. Rectangular, $5\frac{7}{8} \times 4\frac{7}{8}$. Jones Bequest. 609–1882.

LOUIS XV. OF FRANCE (1710–1774). French, eighteenth century. Probably after C. A. Van Loo.
On ivory. Rectangular, $5\frac{3}{8} \times 4\frac{1}{2}$. Jones Bequest. 614–1882.

JEAN RACINE (1639–1699), DRAMATIST. French, seventeenth century.
On vellum, $4\frac{1}{8} \times 3\frac{3}{8}$. Jones Bequest. 615–1882.

ANNE OF AUSTRIA (1602–1666), QUEEN OF LOUIS XIII. OF FRANCE. French, seventeenth century. *Fig. 15.*
On vellum. Rectangular, $4\frac{7}{8} \times 2\frac{7}{8}$. Jones Bequest. 618–1882.

LOUIS XIV. OF FRANCE (1638–1715), WHEN YOUNG. *Frontispiece.*
On vellum. Rectangular, $11 \times 8$. Jones Bequest. 619–1882.

SIR FRANCIS DRAKE (1540?–1596), NAVIGATOR. British, eighteenth or early nineteenth century.
Enamel, $1\frac{23}{32} \times 1\frac{17}{32}$. Jones Bequest. 628-1882.

SUPPOSED PORTRAIT OF JOHN WILMOT (1647–1680), EARL OF ROCHESTER, COURTIER AND POET. French, seventeenth century. Formerly described as after Samuel Cooper. *Fig. 50.*
On vellum on card, $1\frac{1}{16} \times \frac{15}{16}$. Jones Bequest. 631–1882.

JAMES BUTLER (1610–1688), FIRST DUKE OF ORMONDE, LORD LIEUTENANT OF IRELAND. French, seventeenth century.
Enamel, $1\frac{1}{16} \times \frac{15}{16}$. Jones Bequest. 639–1882.

ROBERT DEVEREUX (1567–1601), EARL OF ESSEX, FAVOURITE OF QUEEN ELIZABETH. Eighteenth or early nineteenth century copy.
On card, $1\frac{1}{2} \times 1\frac{1}{4}$. Jones Bequest. 640–1882.

NICOLAS FOUQUET (1615–1680), FINANCE MINISTER OF LOUIS XIV. French, nineteenth century.
Enamel, $1\frac{1}{8} \times \frac{7}{8}$. Jones Bequest. 645–1882.

LOUIS XIV. OF FRANCE (1638–1715), WHEN A BOY. French. Probably nineteenth century.
Enamel, $\frac{3}{4} \times \frac{11}{16}$. Jones Bequest. 648–1882.

A LADY WEARING A PINK SCARF, A PEARL NECKLACE, AND PEARLS IN HER HAIR.
Enamel, $1\frac{5}{16} \times 1\frac{1}{8}$. Jones Bequest. 676–1882.

A GENTLEMAN. French, seventeenth century.
On vellum on copper, $1\frac{5}{8} \times 1\frac{1}{4}$. Jones Bequest. 684–1882.

PHILIPPE D'ORLÉANS (1674–1723), REGENT OF FRANCE. French. Probably early eighteenth century.
Enamel, $1\frac{1}{8} \times \frac{15}{16}$. Jones Bequest. 685–1882.

MARIE ADÉLAÏDE OF SAVOY (1685–1712), DUCHESS OF BURGUNDY, MOTHER OF LOUIS XV. French, nineteenth century.
Enamel, $1\frac{7}{8} \times 1\frac{5}{8}$. Jones Bequest. 689–1882.

MARIE ÉLISABETH D'ORLÉANS (1695–1719), DUCHESSE DE BERRI. French, nineteenth century.
Enamel, $1\frac{3}{8} \times 1\frac{3}{16}$. Jones Bequest. 690–1882.

ANNE GENEVIÈVE DE BOURBON (1619–1679), DUCHESSE DE LONGUEVILLE, SISTER OF "LE GRAND CONDÉ." French, seventeenth century.
Enamel, $1\frac{5}{8} \times 1\frac{13}{32}$. Jones Bequest. 692–1882.

A GENTLEMAN IN BRONZED ARMOUR. Seventeenth century.
Enamel, $1\frac{1}{4} \times 1\frac{1}{16}$. Jones Bequest. 694–1882.

ELIZABETH STUART (1596–1662), DAUGHTER OF JAMES I., AND QUEEN OF FREDERICK OF BOHEMIA. Early nineteenth century.
Enamel, $1\frac{3}{8} \times 1\frac{1}{8}$. Jones Bequest. 695–1882.

GABRIELLE ÉMILIE DE BRETEUIL (1706–1749), MARQUISE DU CHÂTELET, FRIEND OF VOLTAIRE. French, nineteenth century.
Enamel, $1\frac{3}{8} \times 1\frac{1}{8}$. Jones Bequest. 698–1882.

MADEMOISELLE ANNA MARIA MARTINOZZI (1637–1672), PRINCESSE DE CONTI.
Enamel, $1\frac{3}{8} \times 1\frac{1}{8}$. Jones Bequest. 699–1882.

A GENTLEMAN IN SEVENTEENTH-CENTURY COSTUME. Probably nineteenth century.
Enamel, $1\frac{1}{8} \times \frac{13}{16}$. Jones Bequest. 700–1882.

CARDINAL MAZARIN (1602–1661), STATESMAN. French, nineteenth century.
On ivory, $1\frac{3}{8} \times 1\frac{1}{4}$. Jones Bequest. 702–1882.

PHILIPPE, DUC D'ANJOU (1683–1746), afterwards PHILIP V. OF SPAIN. Probably French, nineteenth century.
Enamel. Circular. Diameter, $\frac{7}{8}$. Jones Bequest. 707–1882.

LOUIS DE BOURBON (1621–1686), PRINCE DE CONDÉ, CALLED "LE GRAND CONDÉ," MILITARY COMMANDER. French, seventeenth century.
On card, $1\frac{1}{16} \times \frac{7}{8}$. Jones Bequest. 709–1882.

A LADY IN A GREEN DRESS.
Enamel, $1 \times \frac{7}{8}$. Jones Bequest. 711–1882.

A LADY IN A BLUE WRAP. Seventeenth century.
Enamel, $1\frac{1}{16} \times \frac{7}{8}$. Jones Bequest. 712–1882.

A LADY IN A YELLOW DRESS. Nineteenth (?) century.
Enamel, $\frac{13}{16} \times \frac{5}{8}$. Jones Bequest. 714–1882.

REPUTED PORTRAIT OF FRANÇOISE D'AUBIGNÉ, MADAME SCARRON (1635–1719), afterwards MADAME DE MAINTENON, CONSORT OF LOUIS XIV.
Enamel, $1\frac{1}{16} \times \frac{7}{8}$. Jones Bequest. 715–1882.

CHRISTIAN V. (1646–1699), KING OF DENMARK AND NORWAY.
Enamel, $1\frac{15}{16} \times \frac{13}{16}$. Jones Bequest. 716–1882.

MARIE ANTOINETTE (1755–1793), QUEEN OF LOUIS XVI. French, nineteenth century.
On card. Rectangular, $6\frac{1}{2} \times 5$. Jones Bequest. 723–1882.

ALLEGED PORTRAIT OF MARIE THÉRÈSE LOUISE DE SAVOIE-CARIGNAN (1749–1792), PRINCESSE DE LAMBALLE. French, *c.* 1786. *Fig. 176.*
On ivory. Rectangular, $6\frac{1}{4} \times 4\frac{1}{2}$. Jones Bequest. 724–1882.

HENRIETTA MARIA (1609–1669), QUEEN OF CHARLES I. English or French, nineteenth century.
On paper. Rectangular, 5×3½. Jones Bequest. 727–1882.

KING CHARLES I. (1600–1649). English or French, nineteenth century. Adapted from Van Dyck.
On paper. Rectangular, 5×3½. Jones Bequest. 728–1882.

LOUIS XIV. OF FRANCE (1638–1715). French. Probably early eighteenth century.
Enamel, 1⅝×1⅜. Jones Bequest. 731–1882.

MAXIMILIEN DE BÉTHUNE (1560–1641), DUC DE SULLY. French, eighteenth century.
Enamel, 1 5/16×1¼. Jones Bequest. 732–1882.

LOUIS XV. OF FRANCE (1710–1774). French, eighteenth century.
Enamel, 1 13/16×1 7/16. Jones Bequest. 733–1882.

CARDINAL MAZARIN (1602–1661), STATESMAN. Probably nineteenth century.
Enamel, 2⅜×2. Jones Bequest. 734–1882.

ALLEGED PORTRAIT OF HORTENSE MANCINI (1646–1699), DUCHESSE DE MAZARIN. Nineteenth century.
Enamel, 1½×1¼. Jones Bequest. 735–1882.

FRANÇOIS HENRI DE MONTMORENCY (1628–1695), MARÉCHAL, DUC DE LUXEMBOURG. Probably French, seventeenth century.
Enamel, 1⅝×1⅜. Jones Bequest. 737–1882.

LOUIS DE BOURBON (1621–1686), PRINCE DE CONDÉ, CALLED "LE GRAND CONDÉ," MILITARY COMMANDER. French, seventeenth century. *Fig. 43.*
On vellum, 18½×14¼. Jones Bequest. 741–1882.

TWO DEVOTIONAL FEMALE FIGURES. In an Italian seventeenth-century diptych.
In oil. Octagonal, 1⅜×1⅜; 1½×1 7/16. Jones Bequest. 843–1882.

LOUIS XV. OF FRANCE (1710–1774). French, eighteenth century. In the lid of an inkstand.
On card, 1 15/16×2¾. Jones Bequest. 846–1882.

MARIE ANTOINETTE (1755–1793), QUEEN OF LOUIS XVI. French, eighteenth (?) century. In the lid of a German snuff-box.
On ivory, 1½×1¼. Jones Bequest. 903–1882.

PORTRAIT GROUP OF QUEEN MARIE ANTOINETTE AND THREE OF HER CHILDREN, probably MARIE THÉRÈSE CHARLOTTE (1778–1851), DUCHESSE D'ANGOULÊME, THE DAUPHIN LOUIS (1785–1795 ?), and

LOUIS JOSEPH XAVIER FRANÇOIS (1781–1789). Nineteenth (?) century. In the lid of a German snuff-box.

On ivory. Octagonal, $1\frac{3}{4} \times 2\frac{1}{2}$. Jones Bequest. 905–1882.

PORTRAIT GROUP OF THREE OF THE NINE CHILDREN OF LOUIS XV.'S BROTHER, THE DAUPHIN LOUIS (1729–1765), viz., LOUIS STANISLAS XAVIER (1755–1824), COMTE DE PROVENCE, afterwards LOUIS XVIII.; CHARLES PHILIPPE (1757–1836), COMTE D'ARTOIS, afterwards CHARLES X.; ÉLISABETH PHILIPPINE MARIE HÉLÈNE DE FRANCE (1764–1794), known as "MADAME ÉLISABETH." On the bottom of a German snuff-box.

On ivory. Octagonal, $1\frac{3}{4} \times 2\frac{1}{2}$. Jones Bequest. 905–1882.

ONE OF LOUIS XIV.'S NATURAL CHILDREN. French, nineteenth century. *In the lid of a snuff-box.*

Enamel, $3\frac{3}{8} \times 1\frac{3}{4}$. Jones Bequest. 906–1882.

JOHN MANNERS (1721–1770), styled MARQUESS OF GRANBY. Eighteenth-century copy after Reynolds. In the lid of a French eighteenth-century snuff-box.

On ivory, $1\frac{9}{16} \times 1\frac{3}{8}$. Jones Bequest. 910–1882.

LA COMTESSE DE GRIGNAN (1648–1705), DAUGHTER OF MADAME DE SÉVIGNÉ; or, MARIE ANGÉLIQUE (DE) SCORAILLE DE ROUSSILLE (1661–1681), DUCHESSE DE FONTANGES, called MADEMOISELLE DE FONTANGES. Late eighteenth or early nineteenth century. In the lid of a French eighteenth-century snuff-box.

On ivory, $1\frac{7}{16} \times 1\frac{1}{16}$. Jones Bequest. 926–1882.

A LADY WEARING FLOWERS IN HER HAIR. French, eighteenth century. Perhaps after Rosalba Carriera, *q.v.* In the lid of a French eighteenth-century snuff-box.

Enamel, $1\frac{11}{16} \times 1\frac{3}{8}$. Jones Bequest. 927–1882.

REPUTED PORTRAIT OF FRANÇOISE D'AUBIGNÉ (1635–1719), MADAME SCARRON, afterwards MADAME DE MAINTENON, CONSORT OF LOUIS XIV. Late eighteenth or early nineteenth century. In the lid of a French nineteenth-century snuff-box.

On vellum, $1\frac{11}{16} \times 1\frac{5}{16}$. Jones Bequest. 928–1882.

MONSIEUR DE PONTCHARTREUX. French, seventeenth century. In the lid of a French nineteenth-century snuff-box.

Enamel, $1\frac{1}{8} \times 1$. Jones Bequest. 929–1882.

A LADY, POSSIBLY MADAME DE SÉVIGNÉ (1627–1696), THE EPISTOLIST, WHEN YOUNG. French, nineteenth century. In the lid of a snuff-box.

Enamel, $2\frac{5}{8} \times 2$. Jones Bequest. 930–1882.

A LADY IN A STRIPED YELLOW DRESS. French, early nineteenth century. In the lid of a snuff-box.
Enamel, $1\frac{1}{16}\times\frac{7}{8}$. Jones Bequest. 931–1882.

A HUNTING PARTY. French, about 1760–1770.
Enamel, $1\frac{25}{32}\times2\frac{11}{16}$. Jones Bequest. 937–1882.

ANNE (NINON) DE L'ENCLOS (1616–1706) AND ELIZABETH HAMILTON (1641–1708), COMTESSE DE GRAMMONT (1641–1708). French. Probably nineteenth century.
Enamel, $1\frac{3}{4}\times1\frac{9}{16}$; $1\frac{7}{8}\times1\frac{1}{2}$. Jones Bequest. 954, 954A–1882.

MADAME GABRIELLE (DE ROCHECHOUART) DE THIANGES (1631 ?–1693). French, early nineteenth century.
On ivory. Rectangular, $6\times4\frac{3}{8}$. Jones Bequest. 959–1882.

A GENTLEMAN. Inside a French snuff-box given to David Garrick by the Duke of Parma in 1764.
On vellum, $2\times1\frac{3}{4}$. On the outside of the box are six octagonal paintings after Teniers (?); the two largest, $1\frac{5}{16}\times2$. Bequeathed by Mrs. Wilhelmina Caroline Garrick. In the Department of Metalwork. 310–1885.

A ROCKY GORGE. English, early nineteenth century.
Oil on papier-mâché. Circular. Diameter, $3\frac{3}{4}$. 197–1886.

SUPPOSED PORTRAIT OF SIR EDWARD DENNY (1605–1646). English, seventeenth century.
On vellum on card, $2\frac{5}{8}\times2\frac{1}{4}$. Given by Sir Edward Denny, Bart. 109–1889.

A COMMANDER IN ARMOUR. After Van Dyck. Nineteenth century.
On ivory, $2\frac{5}{8}\times2\frac{3}{8}$. 245–1889.

A GIRL, formerly called A PORTRAIT OF QUEEN ELIZABETH. English(?), early seventeenth century.
On glass, $1\frac{3}{8}\times1\frac{3}{8}$. 272–1890.

A LADY. English or French, early nineteenth century.
On ivory, $3\frac{3}{16}\times2\frac{5}{16}$. Jodrell Bequest. 535–1890.

AN ELDERLY LADY. English, late eighteenth century.
On ivory, $2\frac{1}{8}\times1\frac{5}{8}$. 9–1893.

THE REV. R. BROOKE, WHEN AN INFANT. English, early nineteenth century.
On ivory, $2\frac{3}{4}\times2\frac{5}{16}$. Given by the Rev. R. Brooke. 13–1893

WILLIAM BARBOR (d. 1586), A LONDON GROCER, who was saved from execution by the death of QUEEN MARY. English, sixteenth century.
On parchment on card, $1\frac{1}{2}\times1\frac{1}{8}$. Given by Miss Margaret Blencowe. 887–1894.

MRS. HENRY PRESCOTT BLENCOWE (1754–1843), *née* ELIZABETH BARBOR.
On ivory, $1\frac{1}{8}\times\frac{15}{16}$. Given by Miss Margaret Blencowe. 888–1894.

MRS. BOYS English, about 1795.
On ivory, $2\frac{3}{4} \times 2\frac{1}{4}$. Bequeathed by Miss E. E. Gibson. 764–1897.

MARGRAVE KARL VON BRANDENBURG-SCHWEDT. German, about 1760.
Enamel on copper, inside the lid of a snuff-box. Quasi-rectangular, $2\frac{9}{16} \times 3\frac{5}{16}$. Given by Colonel F. R. Waldo-Sibthorp.
In the Department of Metalwork. 1958–1898.

JAMES FRANCIS EDWARD STUART (1688–1766), THE "OLD PRETENDER." *c.* 1715. In an English eighteenth-century ring.
On vellum. Sight measure, $\frac{11}{32} \times \frac{5}{16}$.
In the Department of Metalwork 6–1899.

SIR JOHN ST. AUBYN, BART. (1758–1839), OF CLOWANCE, CORNWALL.
On ivory, $2 \times 1\frac{3}{8}$. Given by Mr. Henry Barrett Lennard. 2142–1899.

MISS ST. AUBYN. Dated 1783 on the frame.
On ivory, $2 \times 1\frac{3}{8}$. Given by Mr. Henry Barrett Lennard. 2143–1899.

A GENTLEMAN.
On card, $1\frac{1}{4} \times 1\frac{1}{8}$. Given by Mr. Henry Barrett Lennard. 2144–1899.

A LADY.
On ivory, $2\frac{5}{8} \times 2$. Given by Mr. Henry Barrett Lennard. 2145–1899.

AN ELDERLY GENTLEMAN. English, about 1770.
On ivory, $1\frac{1}{8} \times \frac{7}{8}$. Given by Mr. Henry Barrett Lennard. 2146–1899.

KING GEORGE I. (1660–1727). English, eighteenth century. Probably a copy of a portrait by Kneller.
Enamel, $3\frac{7}{8} \times 3$. Transferred from the Museum of Practical Geology, Jermyn Street. 4851–1901.

QUEEN ELIZABETH (1533–1603). English, nineteenth century.
Enamel. Rectangular, $2\frac{5}{8} \times 2\frac{1}{16}$. Transferred from the Museum of Practical Geology, Jermyn Street. 4852–1901.

A LADY WEARING A RUFF. Dutch, 1774.
Enamel, $1\frac{11}{16} \times 1\frac{9}{16}$. Transferred from the Museum of Practical Geology, Jermyn Street. 4854–1901.

MARY QUEEN OF SCOTS (1542–1587). English, nineteenth century.
Enamel. Rectangular, $2\frac{5}{8} \times 2\frac{1}{16}$. Transferred from the Museum of Practical Geology, Jermyn Street. 4856–1901.

AN ECCLESIASTICAL PRINCE OF THE HOLY ROMAN EMPIRE. German, mid-eighteenth century.
Enamel. Rectangular, $4\frac{5}{16} \times 3\frac{3}{8}$. Transferred from the Museum of Practical Geology, Jermyn Street. 4861–1901.

A CHILD. English, about 1770.
On ivory, $1\frac{1}{2} \times 1\frac{1}{4}$. 45–1903.

A LADY. English (?), about 1786.
On ivory, $1\frac{15}{16} \times 1\frac{9}{16}$. 69–1903.

MR. RICHARD TOWNSEND (1724?–1768).
On ivory, $1\frac{3}{4} \times 1\frac{3}{8}$. Given by Miss Anna Newton. 1629–1903.

DAVID TENIERS, THE YOUNGER (1610–1690), painter.
On card, $2\frac{1}{2} \times 2\frac{1}{8}$. With a spurious signature *B. G | 1627.* 801–1904.

MAJOR WILLIAM CARLOS (d. 1689), with whom Charles II. escaped after the battle of Worcester in 1651. English, about 1656.
Oil, $2 \times 1\frac{3}{4}$. In the Department of Metalwork. 898–1904.

NAPOLEON I. (1769–1821). French, early nineteenth century. In the lid of a snuff-box given by Napoleon to Captain Ussher of H.M.S. *Undaunted*, 27th May 1814.
On ivory. Sight measure, $2\frac{13}{32} \times 1\frac{3}{8}$. Given by Mr. Arthur Ussher. In the Department of Metalwork. 560–1908.

KING CHARLES I. (1600–1649). In the bezel of a late eighteenth-century ring.
Sight measure, $\frac{9}{16} \times \frac{7}{16}$. Bequeathed by Mrs. A. Cameron. In the Department of Metalwork. M. 1–1909.

AN ELDERLY GENTLEMAN. Late eighteenth century.
On ivory, $2\frac{19}{32} \times 2\frac{1}{8}$. Captain H. B. Murray's Bequest. P. 17–1910.

A GENTLEMAN. French, eighteenth century.
On ivory, $2\frac{3}{8} \times 1\frac{7}{8}$. Captain H. B. Murray's Bequest. P. 21–1910.

A CHILD. French, eighteenth century.
On ivory, $1\frac{1}{2} \times 1\frac{1}{4}$. Captain H. B. Murray's Bequest. P. 22–1910.

A GENTLEMAN IN A BLUE UNIFORM. Late eighteenth century.
On ivory, $1\frac{3}{8} \times 1\frac{11}{32}$. Captain H. B. Murray's Bequest. P. 23–1910.

A GENTLEMAN. Late eighteenth century.
On ivory, $1\frac{13}{16} \times 1\frac{3}{8}$. Captain H. B. Murray's Bequest. P. 24–1910.

A GENTLEMAN. About 1800.
On ivory, $2\frac{3}{4} \times 2\frac{1}{16}$. Captain H. B. Murray's Bequest. P. 25–1910.

A YOUNG GENTLEMAN. French; costume of about 1770.
On ivory, $1\frac{11}{16} \times 1\frac{3}{8}$. Captain H. B. Murray's Bequest. P. 26–1910.

A GENTLEMAN. French, about 1790.
On ivory. Circular. Diameter $2\frac{11}{16}$. Captain H. B. Murray's Bequest. P. 33–1910.

A LADY. Foreign, about 1775.
On ivory, $2\frac{3}{16} \times 1\frac{3}{4}$. Captain H. B. Murray's Bequest. P. 35–1910.

SILHOUETTE PORTRAIT OF A LADY. Early nineteenth century.
On glass, $3\frac{7}{16} \times 2\frac{1}{8}$. Captain H. B. Murray's Bequest. P. 36–1910.

SILHOUETTE PORTRAIT OF A GENTLEMAN. Early nineteenth century.
On glass, $3\frac{7}{16} \times 2\frac{21}{32}$. Captain H. B. Murray's Bequest. P. 37–1910.

PRINCESS AMELIA (1783–1810). English, early nineteenth century. Probably a copy of a miniature by Mrs. Mee or Charlotte Jones.
On ivory. Sight measure, $2\frac{13}{16} \times 2\frac{1}{4}$. Salting Bequest. P. 48–1910.

MR. HENRY PEIRSE (1754–1824) OF BEDALE, M.P. FOR NORTHALLERTON. Date about 1790. Said to have been purchased from the Plimer family, and formerly attributed to A. Plimer. Perhaps by Shirreff.
On ivory, $3 \times 2\frac{3}{8}$. Salting Bequest. P. 52–1910.

A LADY, perhaps LADY HEATHCOTE. *Style of* G. Engleheart, *q.v.*
On ivory. Sight measure, $2\frac{7}{32} \times 1\frac{3}{4}$. Salting Bequest. P. 62–1910.

ALLEGED PORTRAIT OF A DUKE OF CUMBERLAND, perhaps HENRY FREDERICK (1745–1790). French (?), about 1788.
On ivory, $\frac{7}{8} \times \frac{5}{8}$. In pearl and diamond frame. Salting Bequest. P. 81–1910.

A LADY. Late eighteenth century. Somewhat in the style of Abraham Daniel, *q.v.*
On ivory. Sight measure, $1\frac{23}{32} \times 1\frac{11}{32}$. Salting Bequest. P. 88–1910.

A LADY. Dated 1778.
On ivory, $2\frac{9}{32} \times 1\frac{13}{16}$. Salting Bequest. P. 89–1910.

A LADY. Early nineteenth century. Somewhat in the style of Charles Robertson (*q.v.*).
On ivory. Sight measure, $2\frac{17}{32} \times 2\frac{1}{8}$. Salting Bequest. P. 100–1910.

A LADY. Modern copy, perhaps of A PORTRAIT OF THE CHEVALIER D'ÉON.
On ivory. Sight measure, $2\frac{7}{16} \times 1\frac{9}{16}$. Salting Bequest. P. 103–1910.

SIR GEORGE HOWARD. Seventeenth-century copy of part of a picture by Sir Peter Lely.
On vellum on card. Sight measure, $2\frac{3}{4} \times 2\frac{7}{32}$. Salting Bequest. P. 116–1910.

A GENTLEMAN, possibly JAMES BUTLER (1610–1688), FIRST DUKE OF ORMONDE. Seventeenth or early eighteenth century copy (?).
On vellum on card. Sight measure, $2\frac{1}{2} \times 2\frac{1}{16}$. Salting Bequest. P. 120–1910.

A LADY. An early seventeenth-century miniature considerably repainted in modern times.
On vellum stuck on modern card, $1\frac{7}{8} \times 1\frac{15}{32}$. Salting Bequest. P. 131–1910.

JOHN DIGBY (1580–1653), EARL OF BRISTOL. Dated 1629. Probably painted in the eighteenth century or early in the nineteenth century.
On vellum on card, $1\frac{13}{16} \times 1\frac{1}{2}$. Salting Bequest. P. 132–1910.

FREDERICK (1596–1632) OF BOHEMIA, ELECTOR PALATINE; HIS WIFE ELIZABETH (1596–1662), DAUGHTER OF JAMES I.; and THEIR ELDEST SON, PRINCE HENRY FREDERICK (1614–1629). A nineteenth- or early twentieth-century copy, perhaps after Simon de Passe.
On vellum. Sight measure, $2\frac{1}{2} \times 2\frac{15}{32}$. Salting Bequest. P. 135–1910.

A GENTLEMAN. Early seventeenth century.
On vellum on playing card, $2\frac{3}{32} \times 1\frac{11}{16}$. Salting Bequest. P. 136–1910.

SUPPOSED PORTRAIT OF WILLIAM, SECOND DUKE OF HAMILTON (1616–1651).
On vellum on card, $1\frac{13}{16} \times 1\frac{1}{2}$. Salting Bequest. P. 140–1910.

LUCIUS CARY (1632 ?–1649), VISCOUNT FALKLAND.
On vellum on card, $1 \times \frac{27}{32}$. Salting Bequest. P. 141–1910.

A BOY, formerly supposed to represent KING JAMES II.
On vellum on card. Sight measure, $\frac{13}{16} \times \frac{11}{16}$. Salting Bequest. P. 142–1910.

A BOY, formerly supposed to represent KING CHARLES II.
On vellum on card. Sight measure, $\frac{25}{32} \times \frac{11}{16}$. Salting Bequest. P. 143–1910.

SUPPOSED PORTRAIT OF PRINCESS HENRIETTA (1644–1670), afterwards DUCHESS OF ORLEANS, WHEN A CHILD. *Probably by* a French artist.
On vellum on card. Sight measure, $\frac{27}{32} \times \frac{29}{32}$. Salting Bequest. P. 144–1910.

A GENTLEMAN, AGED 33. French, sixteenth century.
On vellum on copper, $2\frac{5}{8} \times 1\frac{31}{32}$. Salting Bequest. P. 164–1910.

PHILIPS WILHELM VAN NASSAU (1554–1618). Perhaps after Mierevelt. Dutch, seventeenth century.
Oil on copper, $1\frac{15}{32} \times 1\frac{5}{32}$. Salting Bequest. P. 165–1910.

A GENTLEMAN, said to be HENRI DE LORRAINE. Probably French, seventeenth century. Formerly attributed to Prieur (*q.v.*).
On vellum, probably on card, $1\frac{3}{4} \times 1\frac{15}{32}$. Salting Bequest. P. 167–1910.

ANTHONY TRIEST (1576–1657), BISHOP OF GHENT. Flemish, first half of the seventeenth century.
On vellum. Rectangular, $10\frac{5}{8} \times 7\frac{9}{16}$. Salting Bequest. P. 169–1910.

A LADY IN LATE EIGHTEENTH-CENTURY COSTUME.
On ivory, $3\frac{3}{16} \times 2\frac{1}{4}$. Salting Bequest. P. 170–1910.

A GENTLEMAN. About 1788.
On ivory. Sight measure, $1\frac{19}{32} \times 1\frac{7}{16}$. Given by Mr. Montague Pawson. P. 8–1911.

SUPPOSED PORTRAIT OF MADEMOISELLE DE BLOIS (1677–1749), DUCHESSE D'ORLÉANS. French, early eighteenth century.
On vellum on card. Rectangular, $6\frac{3}{8} \times 4\frac{5}{8}$.
Given by Mr. Henry J. Pfungst, F.S.A. P. 5–1915.

WARREN HASTINGS (1732–1818), Governor-General of India. Early nineteenth century.
On ivory. Rectangular, $4\frac{5}{8} \times 3\frac{21}{32}$. Sight measure, $3\frac{3}{4} \times 2\frac{31}{32}$. Given by Lady (Helen) Seton. In the India Museum. P. 7–1915

A DUKE. Early eighteenth century.
On ivory. Sight measure, $1\frac{9}{16} \times 1\frac{5}{16}$. Given by Mr. Henry J. Pfungst, F.S.A. P. 10–1915.

GIRL AND PARROT, WITH POMEGRANATES, ETC. Nineteenth century; painted before 1865.
Enamel on porcelain. Sight measure, $6\frac{7}{8} \times 5$.
Given by Sir David L. Salomons, Bart. P. 1–1916.

A LADY. Early nineteenth century.
On ivory, $2\frac{5}{8} \times 2\frac{1}{8}$. Given by Mr. Frank Green. P. 4–1916.

SILHOUETTE PORTRAIT OF MRS. JOHN WHITE (1761–1799), *née* ANN DALBY. Late eighteenth century.
On glass. Sight measure, $3\frac{5}{16} \times 2\frac{9}{16}$. Given by Mr. Frank Green.
P. 5–1916.

LANDSCAPE WITH FIGURES. French, latter half of the eighteenth century. Possibly by a pupil of Pillement.
Monochrome on vellum. Circular; diameter, $1\frac{17}{32}$. Given by Mr. Arthur Myers Smith. P. 4–1919.

"JADIS PRIAM SOUMIS FUT RESPECTÉ D'ACHILLE." French, late eighteenth century.
Grisaille on ivory, $2\frac{13}{16} \times 2\frac{5}{16}$. Presented by Mrs. Helen Carew from the Farquhar Matheson Collection. E. 1026–1921.

A LADY WITH 20 TALC COSTUME OVERLAYS. Dutch or English, mid-seventeenth century.
Oil on copper, $3\frac{3}{32} \times 2\frac{1}{4}$. Given by Mr. E. V. Lucas. P. 43–1921.

A GENTLEMAN. English, early nineteenth century.
On ivory, $2\frac{11}{16} \times 2\frac{5}{32}$. P. 54–1921.

A MAN, said to be WILLIAM NUTLEY, FATHER OF JUDGE NUTLEY.
Oil on copper, $2\frac{25}{32} \times 2\frac{1}{4}$. Given by Mr. Douglas Eyre. P. 84–1922.

AN OFFICER.
On ivory. Sight measure, $3\frac{1}{32} \times 2\frac{1}{8}$. Apparently signed and dated 1787.
Given by Mr. Douglas Eyre. P. 85–1922.

A LADY. About 1797.
On ivory, $2\frac{13}{16} \times 2\frac{1}{16}$. P. 108–1922.

SILHOUETTE PORTRAIT OF A LADY MEMBER OF THE PENYHAN OR PENRHYN FAMILY. English, about 1830.
On ivory, $2\frac{5}{16} \times 1\frac{29}{32}$. Given by Captain Desmond Coke. P. 120–1922.

SILHOUETTE PORTRAIT OF A GENTLEMAN. German, late eighteenth century.
Cut paper, circular mounted. Size of mount, $8\frac{17}{32} \times 6\frac{13}{16}$.
Given by Captain Desmond Coke. P. 125–1922.

SILHOUETTE PORTRAIT OF AN OFFICER OF THE 89TH FOOT REGIMENT. Early nineteenth century. *Perhaps by* Buncombe.
On card, the uniform in colours. Quasi-rectangular, $3\frac{7}{8} \times 3\frac{3}{8}$.
Given by Captain Desmond Coke. P. 126–1922.

SILHOUETTE PORTRAIT OF AN OFFICER OF THE 87TH FOOT REGIMENT. Early nineteenth century. *Perhaps by* Buncombe.
On card; the uniform in colours, $4\frac{7}{32} \times 3\frac{1}{4}$. Given by Captain Desmond Coke. P. 127–1922.

SILHOUETTE PORTRAIT OF AN OFFICER. Early nineteenth century. *Perhaps by* Buncombe.
On card; the uniform in colours, $3\frac{11}{16} \times 3\frac{1}{16}$. Given by Captain Desmond Coke. P. 128–1922.

SILHOUETTE PORTRAIT OF COUNT VAN SUCHTELE. Dutch (?); late eighteenth century.
Black and gold on glass. Circular. Diameter, $3\frac{11}{16}$. Given by Captain Desmond Coke. P. 163–1922.

SILHOUETTE PORTRAIT OF THE COUNTESS VAN SUCHTELE, *née* AMARENTIA HARLINGH. Dutch (?), late eighteenth century.
Black and gold on glass. Circular. Diameter, $3\frac{11}{16}$. Given by Captain Desmond Coke. P. 164–1922.

SILHOUETTE PORTRAIT OF A GENTLEMAN. English, late eighteenth century. In the lid of a patch-box.
On ivory. Octagonal. Sight measure, $\frac{15}{16} \times \frac{11}{16}$. Given by Captain Desmond Coke. P. 166–1922.

SILHOUETTE PORTRAIT OF A LADY. English, late eighteenth century.
On ivory, $1\frac{5}{8} \times 1\frac{1}{4}$. Given by Captain Desmond Coke. P. 175–1922.

HENRI IV. (1553–1610), KING OF FRANCE. French, seventeenth or eighteenth century.
Oil on canvas. Sight measure, $2\frac{3}{4} \times 2\frac{1}{16}$. Alfred William Hearn Gift. In the Department of Metalwork. M. 11–1923.

WOODEN FAN, PAINTED WITH SILHOUETTE FIGURES. English, early nineteenth century.
Quasi-rectangular, $14\frac{5}{32} \times 8\frac{15}{32}$. Given by Captain Desmond Coke. P. 50–1923.
DITTO. Size $14\frac{5}{32} \times 8\frac{1}{2}$. Given by Captain Desmond Coke. P. 51–1923.

SILHOUETTE PORTRAIT OF THE REV. HANDLEY MORRIS (1771–1850).
Cut paper. Rectangular. Size of actual silhouette, $8 \times 2\frac{3}{4}$. Given by the Hon. Arthur Villiers, D.S.O. At the Bethnal Green Museum. E. 4743–1923.

SILHOUETTE PORTRAIT OF THE REV. HANDLEY MORRIS (1771–1850).
Cut paper, touched with gold. Rectangular. Size of actual silhouette, $3\frac{1}{2} \times 1\frac{3}{4}$. Given by the Hon. Arthur Villiers, D.S.O. At the Bethnal Green Museum. E. 4744–1923.

SILHOUETTE HEAD. Early nineteenth century. In the bezel of a ring.
On ivory. Sight measure, $\frac{13}{24} \times \frac{7}{16}$. Given by Mr. Francis Wellesley, J.P. P. 5–1924.

A GENTLEMAN. British, about 1794.
On ivory, $3\frac{1}{8} \times 2\frac{3}{8}$. Given by Mrs. Ethel B. Ede. P. 70–1924.

HERCULES AND OMPHALE. Probably English, about 1730. Inside the lid of a snuff-box.
On ivory, $3\frac{7}{8} \times 2\frac{15}{16}$. Bequeathed by Lt.-Col. G. B. Croft Lyons, F.S.A. In the Department of Metalwork. M. 715–1926.

MR. JOHN PUSEY WINT (1785 ?–1876), OF JAMAICA. English, painted about 1807, probably in London. Signed with initials, probably IF OR IH.
On ivory, $2\frac{11}{16} \times 2\frac{3}{16}$. Given by Miss Carolin Nias, in memory of Lady Nias. P. 8–1927.

MRS. JOHN PUSEY WINT (b. 1789), *née* ELIZA BAILEY. English, painted about 1807, probably in London. By the same hand as No. P. 8–1927.
On ivory, $2\frac{7}{8} \times 2\frac{1}{4}$. Given by Miss Carolin Nias, in memory of Lady Nias. P. 9–1927.

A GENTLEMAN. English, about 1760–1766.
On ivory, $1\frac{1}{4} \times 1\frac{1}{16}$. Given by Mr. Reginald Jones. P. 49–1927.

"LA CHEMISE ENLEVÉE." French, eighteenth century; miniature copy of the painting by Fragonard in the Louvre.
On paper, $1\frac{5}{16} \times 1\frac{11}{16}$. Given by Miss Muriel Gardiner. P. 51–1927.

"THE THREE GRACES." French, eighteenth century.
On paper, $1\frac{9}{16} \times 1\frac{3}{8}$. Given by Miss Muriel Gardiner. P. 52–1927.

HENRY KIRKE WHITE (1785–1806), POET.
On card, $2\frac{7}{8} \times 2\frac{11}{32}$. Alfred Winter Bequest. P. 64–1928.

A LADY. Date about 1805.
On ivory, $3\frac{7}{32} \times 2\frac{9}{16}$. Alfred Winter Bequest. P. 65–1928.

A LANDSCAPE. Probably from the lid of a French early nineteenth-century snuff-box.
Oil on card. Circular. Diameter, $2\frac{7}{32}$. Alfred Winter Bequest. P. 66–1928.

FIGURE SUBJECT. Probably from the lid of a French watch-case or snuff-box of about 1760.
Enamel on copper. Circular. Diameter, $1\frac{11}{16}$. Alfred Winter Bequest. P. 67–1928.

A GIRL. French, about 1780.
On ivory. Circular. Diameter, $2\frac{3}{8}$. Alfred Winter Bequest. P. 68–1928.

MR. JOHN LAING (1797–1869). English, early nineteenth century.
On ivory, $3\frac{15}{32} \times 2\frac{3}{8}$. Given by Miss Carolin Nias. P. 4–1929.

EDWARD MILLES (1637–1706). English, about 1660.
Oil on card. Sight measure, $1\frac{7}{8} \times 1\frac{1}{2}$. R. H. Stephenson Bequest. P. 29–1929.

A CHANCELLOR. English, late eighteenth century.
On ivory. Circular. Sight measure, diameter, $1\frac{3}{4}$. R. H. Stephenson Bequest. P. 30–1929.

FORMERLY CALLED ADMIRAL EDWARD POPHAM. English, about 1660.
Oil on card, $2\frac{3}{16} \times 1\frac{7}{8}$. R. H. Stephenson Bequest. P. 32–1929.

A LADY. English, about 1797.
On ivory. Sight measure, $1\frac{7}{16} \times \frac{13}{16}$. R. H. Stephenson Bequest. P. 33–1929.

A YOUNG MAN. English, about 1785.
On ivory. Sight measure, $1\frac{9}{16} \times 1\frac{1}{4}$. R. H. Stephenson Bequest. P. 35–1929.

A GENTLEMAN. English, about 1770.
On ivory. Sight measure, $1\frac{1}{2} \times 1\frac{1}{4}$. R. H. Stephenson Bequest. P. 36–1929.

A LADY. English, about 1765–1770.
On ivory, $1\frac{7}{16} \times 1\frac{11}{16}$. R. H. Stephenson Bequest. P. 38–1929.

A GENTLEMAN. French, about 1770.
Oil on taffetas; a *fixé*, stuck on glass, $1\frac{9}{16} \times 1\frac{1}{2}$. R. H. Stephenson Bequest. P. 39–1929.

A GENTLEMAN. English, about 1660.
On vellum on card. Sight measure, $2\frac{5}{16} \times 2\frac{1}{8}$. R. H. Stephenson Bequest. P. 40–1929.

AN EYE. English, about 1830–1840.
On ivory. Sight measure, $1\frac{3}{8} \times 1\frac{1}{8}$. R. H. Stephenson Bequest. P. 41–1929.

AN EYE. English, late eighteenth century.
On ivory. Pointed oval. Sight measure, $\frac{1}{2} \times 1\frac{1}{8}$. R. H. Stephenson Bequest. P. 42–1929.

AN EYE. English, early nineteenth century.
On ivory. Circular. Sight measure, diameter, $1\frac{11}{16}$. R. H. Stephenson Bequest. P. 43–1929.

A LADY. English, about 1766.
On ivory, $1\frac{5}{16} \times 1\frac{1}{16}$. R. H. Stephenson Bequest. P. 44–1929.

A GENTLEMAN. French (?), about 1740.
On card. Sight measure, $1\frac{1}{8} \times 1$. R. H. Stephenson Bequest. P. 45–1929.

A DUTCHMAN. Dutch, seventeenth century.
Indian ink on vellum, $2\frac{3}{4} \times 2\frac{1}{8}$. R. H. Stephenson Bequest. P. 56–1929.

A LADY. Seventeenth century.
Oil on copper. Rectangular, $2\frac{5}{16} \times 2$. R. H. Stephenson Bequest. P. 57–1929.

A GENTLEMAN. Date about 1700.
Oil. Sight measure, $2\frac{9}{16} \times 2\frac{11}{16}$. R. H. Stephenson Bequest. P. 58–1929.

A GENTLEMAN.
Oil on card, $2\frac{5}{32} \times 1\frac{25}{32}$. Signed *1679* | *P. P. f.* R. H. Stephenson Bequest. P. 59–1929.

A GENTLEMAN. English, *c.* 1790–1795.
On ivory, $3 \times 2\frac{7}{16}$. R. H. Stephenson Bequest. P. 67–1929.

A GENTLEMAN. English, *c.* 1800.
On ivory, $2\frac{15}{16} \times 2\frac{5}{16}$. R. H. Stephenson Bequest. P. 68–1929.

A GENTLEMAN. About 1670 (?).
Plumbago on vellum, $3\frac{5}{8}\times2\frac{11}{16}$. R. H. Stephenson Bequest. P. 98–1929.

MR. CHARLES GARNEYS (1722 ?–1808 ?) WHEN A BOY.
Plumbago on vellum. Sight measure, $4\frac{11}{16}\times3\frac{11}{16}$. Drawn 15th Dec. 1738.
R. H. Stephenson Bequest. P. 99–1929.

MISS GARNEYS, WHO DIED AGED 76.
Plumbago on vellum. Sight measure, $4\frac{3}{4}\times3\frac{11}{16}$. Drawn 15th Dec. 1738.
R. H. Stephenson Bequest. P. 100–1929.

KING CHARLES II. (1630–1685).
Plumbago on vellum. Rectangular, $7\frac{1}{4}\times5\frac{11}{16}$. R. H. Stephenson Bequest.
P. 125–1929.

HEAD OF JOHN THE BAPTIST. Spanish, seventeenth century.
On vellum on card. Rectangular, $4\frac{13}{16}\times6\frac{7}{16}$.
Given by Dr. W. L. Hildburgh, F.S.A. P. 141–1929.

LANDSCAPE WITH FIGURES. English, early nineteenth century.
On ivory, $2\times2\frac{5}{8}$. P. 158–1929.

LANDSCAPE WITH FIGURES. English, early nineteenth century.
On ivory. Rectangular, $1\frac{5}{8}\times2\frac{5}{8}$. P. 159–1929.

AN ELDERLY LADY. English, about 1785.
On ivory, $1\frac{3}{4}\times1\frac{5}{16}$. Background retouched. P. 162–1929.

A GENTLEMAN.
On ivory, $1\frac{9}{16}\times1\frac{11}{16}$. Background retouched. P. 163–1929.

A MAN IN A GREEN COAT. English, about 1805.
On ivory, $3\frac{1}{16}\times2\frac{9}{16}$. Bequeathed by H. Dundee Hooper. P. 22-1930.

THE COUNT-DUKE OF OLIVAREZ (1587–1645), STATESMAN. Spanish, seventeenth century.
Oil on marble, $3\frac{3}{4}\times2\frac{9}{16}$. Dyce Bequest. D. 85.

A GENTLEMAN. Perhaps Flemish, seventeenth century.
Oil on copper, $3\times2\frac{5}{16}$. Dyce Bequest. D. 86.

FRANCIS NORTH (1637–1685), FIRST BARON GUILFORD, LORD CHANCELLOR.
Pencil on vellum, $3\frac{15}{16}\times2\frac{5}{16}$. Dyce Bequest. D. 87.

SUPPOSED PORTRAIT OF ELEANOR ("NELL") GWYN (1650–1687). Seventeenth century. Formerly described as a copy after Samuel Cooper.
On vellum on card, $3\frac{1}{4}\times2\frac{5}{8}$. Dyce Bequest. D. 94.

TWO PORTRAITS OF THE RIGHT HON. WILLIAM WINDHAM (1750–1810), STATESMAN. Painted about 1795. Formerly ascribed to A. Plimer.
On ivory, $1\frac{5}{8}\times1\frac{1}{4}$; $1\frac{5}{8}\times1\frac{5}{16}$. Dyce Bequest. D. 101, D. 102.

A GENTLEMAN. Seventeenth century. Perhaps after Velasquez.
Oil on copper, $2\frac{9}{16}\times2\frac{1}{16}$. Dyce Bequest. D. 104.

A GENTLEMAN. Perhaps Flemish; seventeenth century.
Oil on copper, $2\frac{5}{8} \times 2\frac{1}{16}$. Dyce Bequest. D. 105.

A GENTLEMAN. Perhaps Spanish or Flemish; first half of the seventeenth century.
Oil on copper, $2\frac{1}{4} \times 1\frac{11}{16}$. Dyce Bequest. D. 106.

MARIE DE MÉDICIS (1573–1642), QUEEN OF HENRY IV. OF FRANCE. Probably Italian; late sixteenth century.
Oil on copper, $3\frac{3}{8} \times 2\frac{1}{2}$. Dyce Bequest. D. 107.

A LADY. Probably Italian; seventeenth century.
Oil on copper. Circular. Diameter, $3\frac{1}{8}$. Dyce Bequest. D. 108.

A LADY. Probably Italian; seventeenth century.
Oil on copper, $1\frac{1}{16} \times \frac{7}{8}$. Dyce Bequest. D. 109.

A LADY. Probably Italian, late sixteenth or early seventeenth century.
Oil on copper, $2\frac{1}{4} \times 1\frac{11}{16}$. Dyce Bequest. D. 110.

A MAN, perhaps CARDINAL DE BOURBON (1520–1590). French (?); seventeenth century.
Oil on copper, $3\frac{3}{8} \times 2\frac{1}{2}$. Dyce Bequest. D. 111.

A GENTLEMAN. Dutch, *c.* 1670. It has been suggested that this miniature might be by N. Verkolje or E. van der Neer.
Oil on copper, $2\frac{5}{8} \times 2$. Dyce Bequest. D. 112.

A YOUNG MAN. French or Dutch, *c.* 1670.
Oil on copper, $2\frac{1}{8} \times 1\frac{9}{16}$. Dyce Bequest. D. 113.

A GENTLEMAN IN ACADEMIC COSTUME. Probably French or English; about 1650–1660.
Oil on card, $2 \times 1\frac{1}{2}$. Dyce Bequest. D. 114.

A GENTLEMAN, perhaps JOHN EVELYN (1620–1706), THE DIARIST. French or English, about 1660.
Oil on card, $2 \times 1\frac{11}{16}$. Dyce Bequest. D. 115.

A DUTCH DIVINE. Dutch, about 1660 (?).
Oil on copper, $2\frac{1}{2} \times 2$. Dyce Bequest. D. 116.

A DUTCH DIVINE. Dutch, about 1650.
Oil on copper, $3\frac{1}{8} \times 2\frac{3}{8}$. Dyce Bequest. D. 117.

A MAN. Dutch or Italian, seventeenth century.
Oil on copper, $2\frac{11}{16} \times 2\frac{1}{8}$. Dyce Bequest. D. 118.

HEAD OF A GENTLEMAN. About 1600.
Oil on copper, $1\frac{5}{8} \times 1\frac{5}{16}$. Dyce Bequest. D. 119.

A LADY. About 1620 (?).
Oil on copper, $2\frac{1}{8} \times 1\frac{9}{16}$. Dyce Bequest. D. 120.

A GENTLEMAN. German, late sixteenth century.
Oil on copper, gilt, and with a *pointillé* design at back and round the miniature in front, $2\frac{3}{8} \times 1\frac{11}{16}$. Dyce Bequest. D. 121.

A LADY. About 1630 (?).
Oil on copper, $2\frac{1}{8} \times 1\frac{9}{16}$. Dyce Bequest. D. 122.

A GENTLEMAN. Dutch (?), about 1590 (?).
Oil on copper, $2\frac{1}{16} \times 1\frac{5}{8}$. Dyce Bequest. D. 123.

A GENTLEMAN. Dutch or English, *c.* 1650.
Oil on copper, $4\frac{5}{16} \times 3\frac{1}{2}$. Dyce Bequest. D. 125.

A GENTLEMAN. About 1685.
Oil on copper, $3\frac{11}{16} \times 3$. Dyce Bequest. D. 126.

A GENTLEMAN. English (?), about 1669.
Oil on copper, $2\frac{15}{16} \times 2\frac{7}{16}$. Dyce Bequest. D. 127.

A GENTLEMAN. Dutch (?). Dated 1640.
Oil on copper. Circular. Diameter, $2\frac{1}{2}$. Dyce Bequest. D. 128.

A GENTLEMAN. About 1660–1665.
Oil on copper, $2\frac{5}{16} \times 1\frac{7}{8}$. Dyce Bequest. D. 129.

A GENTLEMAN. French (?), about 1685.
Oil on copper, $3\frac{1}{8} \times 2\frac{1}{2}$. Dyce Bequest. D. 130.

ANTHONY ASHLEY COOPER (1621–1683), FIRST EARL OF SHAFTESBURY, STATESMAN. Date about 1661–1665. Perhaps copied from a picture by J. M. Wright. *Fig. 55.*
Oil on copper, $2\frac{1}{16} \times 2\frac{5}{16}$. Dyce Bequest. D. 131.

A GENTLEMAN. English, about 1670.
Oil on card, $2\frac{1}{16} \times 1\frac{3}{4}$. Dyce Bequest. D. 133.

A LADY. About 1700. This miniature somewhat resembles portraits of SARAH CHURCHILL, DUCHESS OF MARLBOROUGH.
Oil on copper, $2\frac{1}{2} \times 1\frac{13}{16}$. Dyce Bequest. D. 134.

SIR RICHARD STEELE (1672–1729), ESSAYIST. Early eighteenth century.
Oil on copper, $2\frac{3}{8} \times 1\frac{3}{4}$. Dyce Bequest. D 135.

JAMES BURNETT (1714–1799), LORD MONBODDO, METAPHYSICIAN.
On ivory, $1\frac{1}{8} \times \frac{7}{8}$. Dyce Bequest. D. 136.

MRS. HESTER LYNCH PIOZZI, previously MRS. THRALE, *née* SALUSBURY (1740–1821), FRIEND OF DR. JOHNSON.
On ivory, $1\frac{11}{16} \times 1\frac{5}{16}$. Dyce Bequest. D. 137.

TWO PORTRAITS OF MEN IN COSTUME OF ABOUT 1590, formerly supposed to represent the "Admirable" Crichton (1560–1585 ?).
In oil, on either side of a piece of copper, $1\frac{7}{8} \times 1\frac{3}{8}$. Dyce Bequest. D. 138.

A MAN IN ARMOUR. Eighteenth century.
On vellum, $2\frac{1}{8} \times 1\frac{3}{4}$. Dyce Bequest. D. 139.

A GENTLEMAN. Dutch, about 1624.
Oil on copper, $1\frac{15}{16} \times 1\frac{7}{16}$. Dyce Bequest. D. 140.

A GENTLEMAN. Italian (?) or French (?), about 1560 (?).
Oil on copper, $2\frac{9}{16} \times 1\frac{15}{16}$. Dyce Bequest. D. 141.

FREDERICK HENRY (1584–1647), PRINCE OF ORANGE, STADTHOLDER. Dutch (?), about 1645 (?).
Oil on copper, $3\frac{3}{8} \times 2\frac{5}{8}$. Dyce Bequest. D. 142.

A GENTLEMAN. French (?), about 1735 (?).
Oil on copper, $1\frac{7}{8} \times 1\frac{1}{2}$. Dyce Bequest. D. 143.

A GENTLEMAN. Date about 1635–1640.
Oil on copper, $2\frac{1}{2} \times 2$. Dyce Bequest. D. 144.

A YOUNG MAN HOLDING A BOOK.
On ivory, $2\frac{1}{16} \times 1\frac{15}{16}$. Dyce Bequest. D. 145.

A LADY. Early eighteenth century.
Oil on copper. Rectangular, $2\frac{11}{16} \times 1\frac{13}{16}$. Dyce Bequest. D. 146.

A LADY, IN COSTUME OF ABOUT 1630–1640.
Oil on copper, $2\frac{1}{16} \times 1\frac{5}{8}$. Dyce Bequest. D. 147.

TWO MINIATURE-PAINTERS' IVORY PALETTES.
$3\frac{3}{4} \times 4\frac{7}{16}$; $2\frac{11}{16} \times 3\frac{11}{16}$. Given by Commendatore Melvill A. Jamieson.
P. 27–1926; P. 82–1928.

In addition to the above the Museum has a certain number of miniatures which are unimportant as miniatures and have not been detailed above; information about them can be obtained from the officer in charge of the Department of Paintings. They include the following, viz.: Nos. 7864–1862 ("Sir F. Drake"), 346–1864 (enamel in the Department of Ceramics), 283–1876, 304–1890, 525–1890 (signed "Dupuis"), 526–1890 (signed "Drouet"), 527–1890, 528–1890, 529–1890, 530–1890, 532–1890, 533–1890, 534–1890, 573–1890, 575–1890, 577–1890, 578–1890, 579–1890 (after A. Plimer), 580–1890 (in the Department of Metalwork), 581–1890, 582–1890 (in the Department of Metalwork), 584–1890, 585–1890 (signed "M. Leconte"), 586–1890 (in the Department of Metalwork), *Circ.* 588–1919, *Circ.* 589–1919.

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8. *Doubtfully attributed to*
LIVINA TEERLINC.
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15 FRENCH 17TH CENTURY

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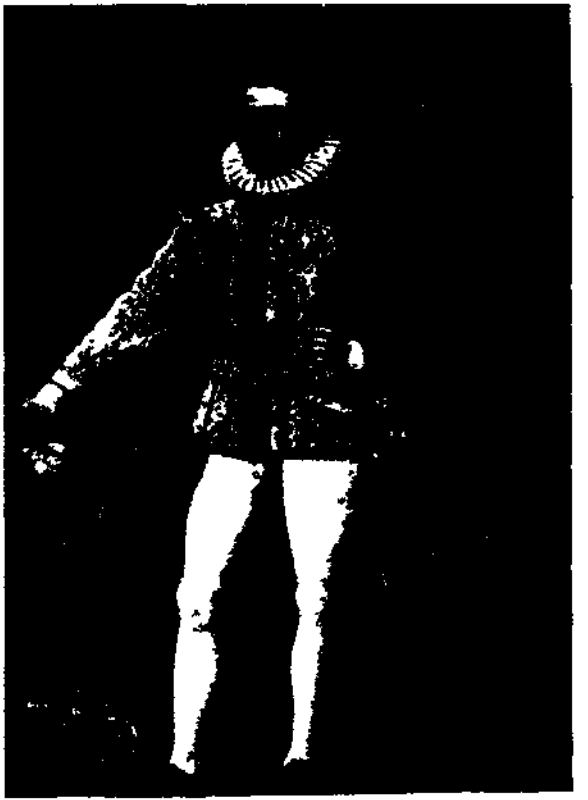

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22 *Miniature*

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23 SAMUEL COOPER

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24 SIR BALTHAZAR GERBIER

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30 [illegible]
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31 [illegible]
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32 [illegible]
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33 [illegible]
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34 [illegible] / [illegible]
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[illegible]

36 [illegible]
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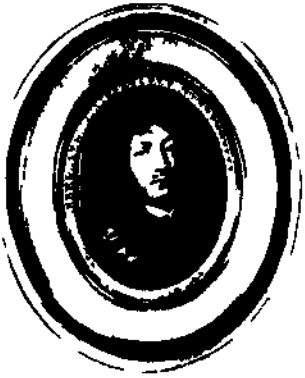

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38 [illegible]
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CHARLES DUC DE [illegible]
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THE MARQUIS DE LOUVOIS
No 701–1882

41 [illegible]
FREDERICK III OF DENMARK
No 713–1882

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43. FRENCH 17th CENTURY
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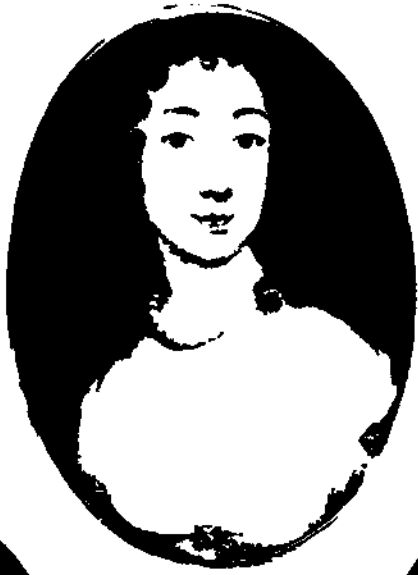
*Fedu 1* N 741–1882

44. E. J. SLAVIN
THE VICOMTE DE TURENNE
*Fin 1* N 759–1882



45 *Mondolfi*
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47 G.
A MAN IN ARMOUR
No. D. 34-1928

49 N. DIXON
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48 J. HEATMAN
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50 FRENCH 17TH CENTURY
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51 N DIXON,
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58 W I

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60 J FALLK

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Dated 1735. After a painting by Vanderbank.

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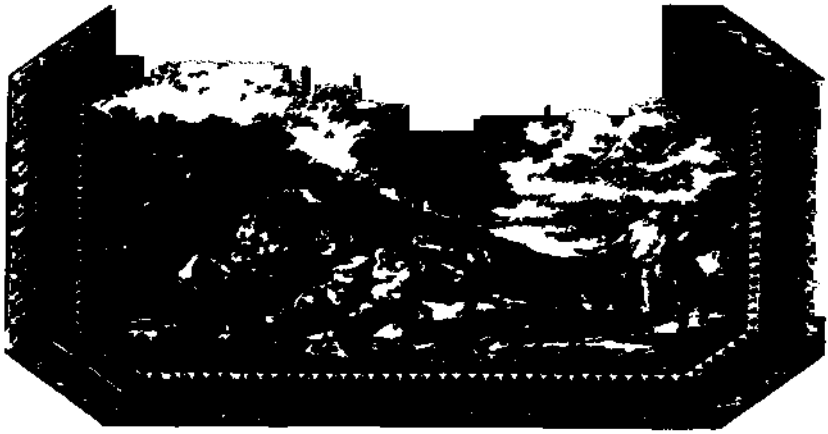

92 93 94 *Probably by* I N VAN BLAKENBERGHE 1764
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5 *Ascribed to* H T VAN BI ARI NBI RGH

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DIANA Dated 177
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A LADY 177
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No I 7 1925

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A Lady

No I 1-1920

115 S SHELLEY

A Girl

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A GENTLEMAN
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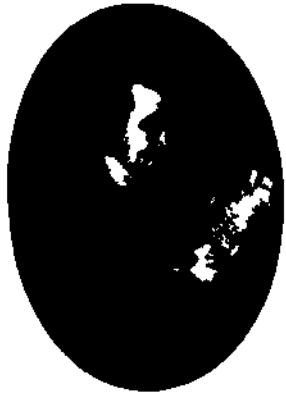

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*née* Catherine Taylor.

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No. [illegible] 1861

154 J. COMERFORD

AN ENGLISH OFFICER

No. [illegible] 1872

155 H. BONE.

QUEEN CHARLOTTE, 1861.

No. 944, 1868.

156 A. BUCK.

THE ARTIST HIMSELF, 1861.

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160. J. F. M. HUET VILLIERS.
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MARGARET, DUCHESS OF SOMERSET.
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MRS BACON 1841
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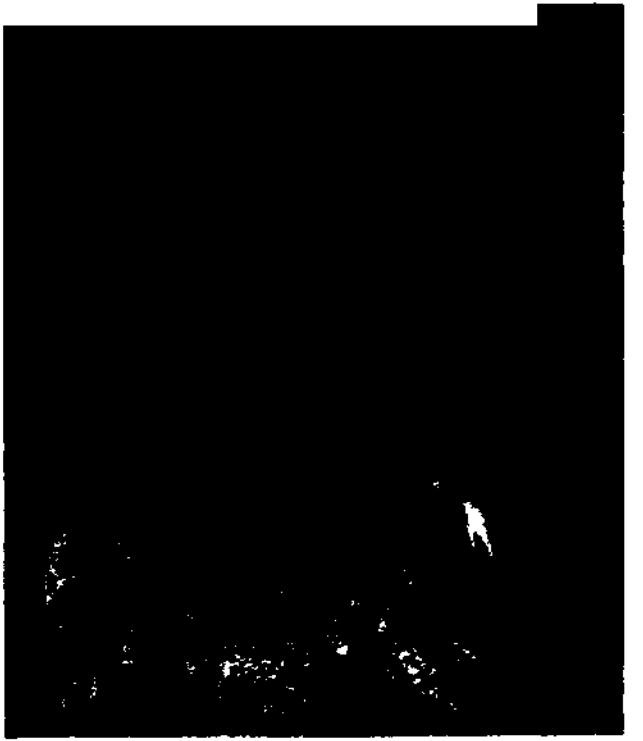

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THE PRINCESSE DE LAMBALLE (?)
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